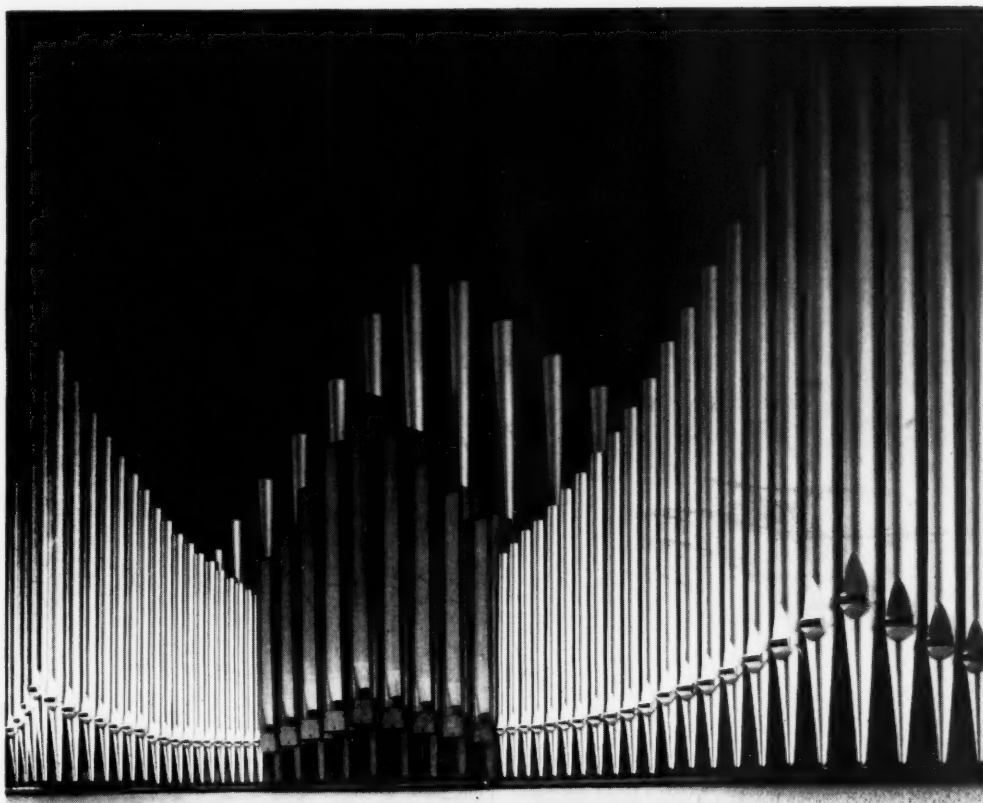


# The American Organist



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*Our thanks to South African Organ Builders Inc. of Pretoria, S.A., for this photo of their 2-27 dedicated in May 1953 in the Dutch Reformed Church, Braamfontein, Johannesburg; console and case of African kiasat; Pedal Trombone pipes in rear. Stoplist in later columns.*



**JANUARY, 1954**

Vol. 37, No. 1 - 30¢ a copy, \$3.00 a year

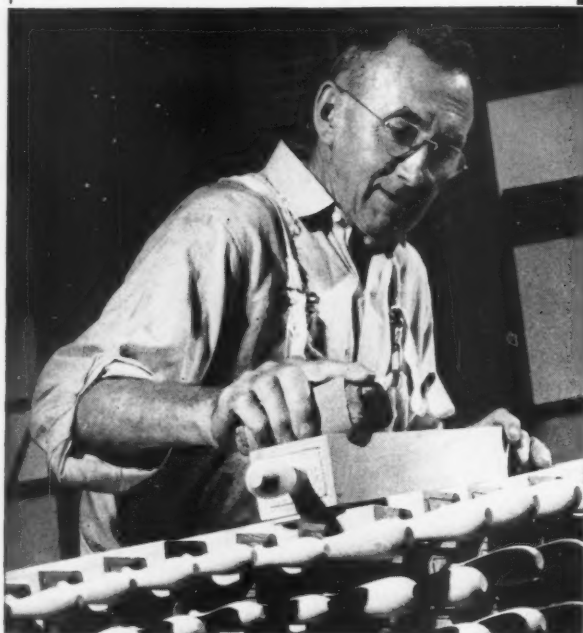
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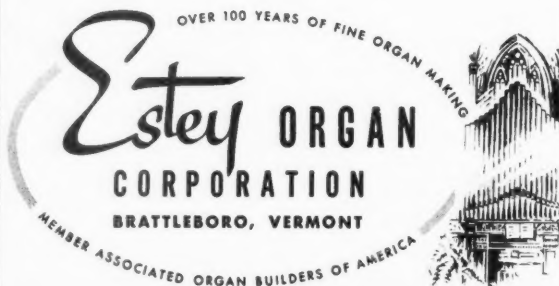
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## REPERTOIRE AND REVIEWS

### Books & Music 1953

*The following are noted as outstanding works advertised and reviewed during the past year.*

#### BOOKS

Anthem (texts) of the Day, by Stone & Brown, 6x9, 84 pages, cloth-bound, Oxford \$3.00, Feb. page 46.

Contemporary American Organ, Dr. William H. Barnes, 8x10, 358 pages, illustrated, cloth-bound, J. Fischer & Bro. \$4.75, Jan. 12.

Electronic Organs, Robert L. Eby, 6x9, 213 pages, illustrated, cloth-bound, Van Kampen \$5.00, Nov. 380, Dec. 402.

Hanon Studies, eleven one-page exercises, Ernest C. Beers, J. Fischer & Bro. \$1.25, April 114.

History of American Church Music, Dr. Leonard Ellinwood, 6x9, 274 pages, illustrated, cloth-bound, Morehouse-Gorham \$6.00, Nov. 385.

Practical Transposition, Rowland W. Dunham, 9x12, 60 pages, cloth-bound, J. Fischer & Bro. \$3.00, July 224.

#### SONATAS AND SUITES

Purvis, Richard, Four Dubious Conceits, 20p. Flammer \$2.00, Jan. 8.

#### ORGAN COLLECTIONS

Eight Preludes on Old Southern Hymns, Gardner Read, Gray \$2.00, Oct. 320.

Little Organ Book, 13 British composers, 13 pieces, 37 pages, Birchard \$2.00, July 218, Aug. 252.

Pieces for Small Organ, ed. Alexander Schreiner, 25 pieces, 73 pages, J. Fischer & Bro. \$2.50, March 84.

Recital & Service Pieces, Bk.2, Joseph Rheinberger sonata excerpts, 10 pieces, 74 pages, J. Fischer & Bro. \$3.00, June 192, July 216, Aug. 252.

#### CANTATAS AND ORATORIOS

Clokey, Dr. Joseph W., "The Divine Commission," J. Fischer & Bro. \$1.75, Jan. 6, Feb. 42.

Dickinson, Dr. Clarence, "The Redeemer," Gray \$1.50, Jan. 8.

#### VOCAL COLLECTIONS

"Junior Choir Anthems," compiled by David H. Williams, 18 pieces, Birchard 85c, Oct. 318.

"Junior Choir Book," Dr. Healey Willan, 27 pieces, Concordia \$1.25, Dec. 397.

#### PHONOGRAPH RECORDINGS

Biggs, E. Power, Bach Festival, Columbia 12" l.p. ML-4635, March 94.

Biggs, E. Power, music by Bach, Mendelssohn, Poulenc, and many others, l.p. disks and albums, Nov. 392.

Crozier, Catharine, American Organ Music, Kendall 12" l.p. 2555, \$5.95; Sowerby's "Symphony" in G, Kendall 12" l.p. 2554, \$5.95, Oct. 344.

Schreiner, Alexander, Bach Toccata & Fugue Dm, Toccata-Adagio-Fugue C, Toccata F, Musical Masterworks 10" l.p. MMS-32, Nov. 374.

Weinrich, Carl, Survey of Bach's Organ Music, M.G.M. 10" l.p. Vol.1, E-98, Vol.2, E-99, July 230.

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#### FAVORITE ORGAN PIECES

*The reviewers' favorites do not include transcriptions, hymn-tune pieces, nor music considered by its composer no better than needed for the Hammond electrotone.*

Christopher, Cyril S., Scherzo-Fugue, Dm, 4p, md, Peters 60c, Feb. 44.

Diggle, Dr. Roland, Caprice-Musette, D, 6p, me, Schuberth 75c, May 148.

Diggle, Dr. Roland, Scherzando, A, 7p, md, Schuberth \$1.00, May 148.

Duro, John, Scherzo, C, 5p, d, Ditson-Presser 50c, Feb. 46.

Goldsworthy, William A., Mosaic, 6p, md, Gray 75c, Oct. 316.

#### FAVORITE ANTHEMS

*The reviewers' favorites do not include arrangements or anthems for other than normal four-part choruses, unless for adults and juniors combined.*

Diggle, Dr. Roland, "Blessed art Thou O Lord God," Ef, 7p, e, C. Fischer 20c, July 220.

Elmore, Robert, "Psalm 93," Am, 4p, md, Gray 18c, Nov. 364.

Malin, Don, "Eternal Ruler of the ceaseless round," G, 11p, e, Birchard 20c, Nov. 364.

Peek, Richard, "Now glad of heart be everyone," G, 3p, me, Canyon 22c, March 76.

Warner, Richard, "Who are these like the stars," C, 8p, e, Gray 18c, March 76.

Williams, David H., "Hymn for Our Time," G, 5p, e, Gray 18c, March 78.

#### SAD BUT TRUE

"Music on recitals these days really repels the average music-lover instead of attracting him to organ concerts."—A composer, but not sour grapes, for he has written no works for organ.

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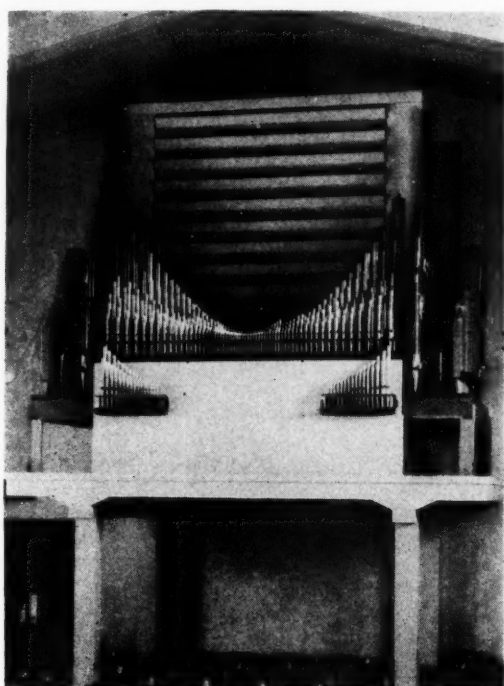
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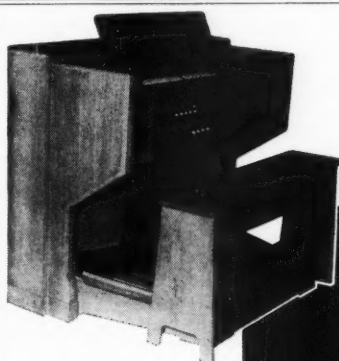
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## Some Music Reviews

By Dr. ROLAND DIGGLE

*Who says what he thinks without apologies*

I am more and more amazed at the incongruities I come across in the innumerable service programs that cross my desk. More especially in the matter of organ music. A service which includes three or four simple hymns and an anthem such as Titcomb's "Jesus Name of wondrous love" has an organ prelude consisting of pieces by Dupre and Langlais; and during the collection of the cash, of all things, Maleingreau's Tumult in the Praetorium. I assure you this is not an isolated case.

Only last Sunday over the radio Church of the Air one of New York's distinguished organists did much the same sort of thing. Surely there is a time and place for all things. I am reminded of an event that happened more years ago than I care to remember.

I was one of a committee to judge a singing contest; the piece selected was "Hymn to the Sun" from "Le Coque d'Or." I trust the readers of this august magazine will excuse me if I explain that in the opera the song is sung by a young maiden to an old man whom she is anxious to seduce. And seductiveness and sensuousness suspire from the song like mist from a tropic river. So to the contest I went to hear this unabashed and pagan music sung innocently and absolutely unmeaningly by 25 young daughters of the city.

The music was given with due maidenly reserve and as each maid essayed the melting chromatics I sank lower and lower in my seat. However there was a sequel—the best three were chosen to sing again; before doing so I suggested to a member of the committee that I be allowed to explain how they had all failed utterly to interpret the song they had sung. I dared everything. I told of the opera and explained the scene in which the song was sung. I pictured the seductress pleading for love. Los Angeles' fair daughters stared in incredulous and shocked amazement; most looked stonily and with frank hostility; only a few looked intelligent. Yet, an hour later the three sang like angels.

Organists are not necessarily without imagination, but their imaginations are almost atrophied by fear of being called lowbrow. They distrust what is beautiful, perhaps to them the noise in the Praetorium is beautiful, but to ninety-nine percent of the listeners it is only noise. With so much lovely music available it should not be difficult to find pieces to fit, even with a service made up of gospel hymns.

\*J.C.Bach-ar.Mansfield—Sinfonia, 8p, Peters \$1.00. This Allegro assai from the Sinfonia Bf has been arranged from the full score by Mr. Mansfield and makes a good organ number of medium difficulty. Scored as it is for strings and woodwind it can be done effectively on a small instrument. Joh. Christian Bach had a style of his own of which this is a good example.

For the growing hundreds who have Hammonds or other electronic instruments in their homes and whose need is light salon music I again recommend the magazines Legato and Celeste. In the last double-number of Legato among other things you will find the first two numbers of my Mission Sketches, Twilight at Santa Cruz, and Spring at Santa Inez, pleasant melodious music for the amateur in his home or any other place where such music is required. Thirty or more years of playing for mixed audiences outside the church has taught me that here at least I must entertain and not educate.

Dom Paul Benoit—Pieces for Organ, 39p, J. Fischer & Bro. \$2.00 a book of 9 numbers that includes some of the best service-music published during the past decade. I have written enthusiastically of this Composer before, but for the average organist and for practical use, this book of pieces rates first place. The first number, Christ the King, is a strong sturdy 3-page postlude that has dignity & poise.

Jubilate Deo Omnis Terra, perhaps the least interesting number, will prove a useful postlude. The Good Shepherd is a delightful pastoral adagio with a florid melody over a soft accompaniment, with a hymn-like middle section—perfectly charming. For Advent is based on two themes, "Rorate Caeli de Super" and "Venez Divin Messie," a lovely number in pastoral style that I like very much, 5 pages of music the most unmusical will enjoy. Fidelis Servus is a short 3-page prelude, quite easy to play. Communion, from the Masses "Cognovi" and "St. Croix," is another quiet prelude, in 12-8 time with typical harmonic touches. The Transfiguration is my favorite, 7 pages of beautiful music that shimmer and glow with inspiration; only a master craftsman could with such simple means bring to life so perfect a little tone-poem. In the Love of Christ Jesus, with its changing rhythm and harmony, is a perfect prelude. Last of all a Prelude & Fugue, 8 pages of music based on "Victimae Paschali Laudes." None of this music is difficult and most of it may be played on a modest instrument; in fact I have played them on a Hammond electrotone most effectively, especially the softer numbers where strings and flutes are called for. I see no reason why these excellent pieces should not find a place in churches of every denomination. They are church, not concert, music; they warrant your attention. For heaven's sake forget your pre-Bach and give a living composer a hearing.

\*C. R. Cronham—Hammond Electrotone Collection, Bk.1, 37p, J. Fischer & Bro. \$1.50. All the pieces in this book are just as suitable for organ as for the Hammond. They are well arranged, easy to play, and useful for all sorts of occasions. I especially like the Mendelssohn Folk Song and Beethoven Largo. Other composers are Strauss, Schubert, Pierne, etc.

### MIGHT HELP YOU TOO

"I sent for a copy of Bel Canto, the book you reviewed and recommended in Dec. 1951; without a doubt it is one of the finest I've read. I am only one of the many who play the organ for fun."—R.B. (Our Miss Soosie; that's the stuff, always looking for self-improvement.)

### LET'S AIM AT RESPONSIBILITY

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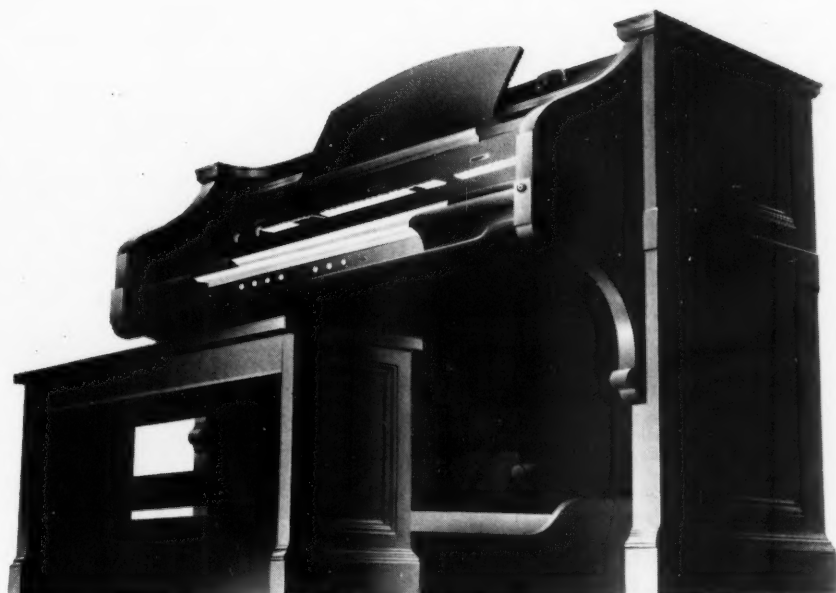
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## Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

*Who picks & chooses from accumulated materials*

\*A—Ancient-ar. Fryxell—"Praise to the Lord," G, 8p, Gray 18c. Regina Fryxell has taken this familiar old hymn and enlivened it. The first verse is in plain 4-part harmony. From then on the men carry the melody with the soprano and contralto tossing a series of alleluias overhead. Very ingenious this is, and should make a fine effect.

A5S—Parke S. Barnard—"May the grace of Christ," Fm, 2p, e, Canyon 18c. Mr. Barnard almost succeeds in writing barless music. The 6-4 pulse at times trips him up. I would like to hear this number, but not at a wedding. The idea is interesting, however.

AJ—Lee H. Bristol—"Songs from Luke," 20p, m, Canyon \$1.00. In this we have a new idea, and a striking format. There are 8 numbers in this group, with texts from St. Luke. A short sermonette with each text gives the children a clear picture of what they are singing about. Differing themes, such as The Good Samaritan, The Ten Lepers, etc., conclude with a benediction response. A full-score copy is for the organist and a smaller one with only the melodies and the stories is for the children. The idea is wonderful. We recommend you get a copy and decide for yourself as to its merits.

A—Robert Crandell—"Close to the heart of God," D, 6p, m, Canyon 22c. Mr. Crandell never writes unless he has something real to say. He flirts occasionally with the ultra-modern style, but when he gets a text such as this one, all his native naturalness comes to the surface. Any dissonances or complexities are always in the accompaniment, never in the voices; here they are conspicuous by their absence. A beautiful setting of a sensitive text.

A—Dr. Roland Diggle—"Spirit Divine," F, 5p, e, Witmark 18c. This anthem has tonality, form, definite rhythm; the Composer sticks to his text, and has something to say, praised be the saints. One grows a bit fed up with the endeavor of young writers to get rid of all tonality, and to distort rhythm deliberately by the crude device of alternate 4-4, 3-4, 6-4, feeling they have discovered something new when they succeed in confusing themselves. So this anthem of quiet dignity, robed in seemingly clothing as befits a church service, comes as a welcome contrast. This is worthy music, which means much, my friend. I thank thee for a life saver.

A—Rowland W. Dunham—"I am not worthy," Am, 5p, pu, m, Ditson-Presser 16c. Here we have the practical theorist, writing beautifully in Palestrinian manner. This will be a moving introtit for a communion service; its deep pathos makes a profound prelude. Not too difficult, but requires tender handling.

A—Robert Elmore—"Psalm 93," Am, 8p, m, Gray 18c. Again Mr. Elmore comes up with a ten strike. Vigorous, melodic, arresting, this number will stir your congregation. And another of this Composer's original accompaniments will please as well the organist. Mr. Elmore writes not too much, but very well.

AM—Marcel G. Frank—"Vespersong," Af, 6p, pu, e, J. Fischer & Bro. 20c, an anthem of the type men like to sing. The first section with close harmony and slow movement is followed by a big second part with tremendous climax. The men in the choir will enjoy this.

A—Hans Leo Hassler—"In Thee alone O Christ my Lord," Am, 3p, pu, e, Concordia 15c, another of Concordia's justly celebrated early chorales, this one is arranged by Karlheim and Irene Funk; in Hassler's sturdy style, with a strong, helpful text.

A—Leo Kempinski—"Walk in the way of God," G, 7p, e, J. Fischer & Bro. 20c, a tender anthem developing the feeling of deep trust, melodic, with an interesting bass solo against the other voices.

A—Darwin Leitz—"Magnificat" and "Nunc dimittis," Em,

11p, m, Gray 20c, something different for an evening service. On first glance it seems a bit angular, but on closer inspection unfolds into something very worth while. Free moving, and not in the usual church mode (for which we give thanks) it gives, however, an interpretation of the text that is very pleasing. None but a good and sensitive choir should attempt it, but to them the work will be a joy.

A—Don Malin—"Eternal Ruler of the ceaseless round," G, 11p, m, Birchard 20c. Mr. Malin has set this glorious text by Chadwick to the music of Gibbons; it makes an ideal union. The first verse is in 4-part hymn style, the second rather imitative, with the third in big stately manner as befits both text and music. An excellent job, rewarding in performance.

A1C—Jean Slater—"Lullaby of the Virgin Mary," Am, 2p, e, Canyon 18c, a charming melody, with an interesting accompaniment in style half-ancient, half-modern. Use it as a gentle solo, or in unison, as an incidental bit. Our only complaint is that the Composer felt it necessary just three measures before the end to make the instrument play two G-sharps against A in the simple melody. For which someone should pat the lady on the back and let the hand slip.

AC—Everett Titcomb—"Light of Light," C, 8p, m, Birchard 20c. This has been selected as one of the anthems for the celebrated Feast of Lights, the Christmas festival given annually in Redlands University. Generally one of the recording companies selects material from this program for a master record, and we learn this work is to be one of that group. It is characterized by strength and highly dramatic quality. A great anthem for either Christmas or Epiphany.

A—Melchior Vulpius—"Jesus said to the blind man," Am, 11p, pu, m, Concordia 25c. This famous work by Vulpius has been faithfully edited by Hans Eggebrecht in a manner to make it comparatively easy of interpretation. For works such as this we owe gratitude to Concordia. This opus should be in the repertoire of all good choirs. It is polyphony at its best.

A—Homer Whitford—"God of the universe," Bf, 10, pu, m, J. Fischer & Bro. 25c. Mr. Whitford gives us another of his strikingly original numbers. He evidently believes that only a strong text will engender strong music, with which conviction we heartily agree. And here strong themes and well worked-out imitations abound, building up to a big ending.

AJ—David H. Williams—"Junior Choir Anthems," 46p, e, Birchard 85c and well worth it. This clever young man has given us a group equal to any volume for juniors ever gotten out. There are 18 numbers and they cover the whole church year. Some are adaptations, but the majority are originals; Mr. Williams' new settings to old texts are delightful. They are arranged in one- and two-parts, and any group can do them. There is nothing tawdry in the entire collection. All are dignified and attractive. Whatever kind of junior choir you may have, get this volume and be thankful.

AW3—Glad Robinson Youse—"Great mountains," Ef, 7p, e, Scholin 18c, a joyous anthem, glorying in the sublime mountains; fine melody, strong climax, and a feeling of largeness in it all.

And from Birchard for Easter: "Easter triumph" by David H. Williams, "That joyous Easter Day" (with melody from Colner Gesangbuch) by Henry Overley, and "Alleluia to the Triune Majesty" by Richard Warner; all three are worth while. As is "To his Son" by Mario Castlenuova-Tedesco, which we recommend for any choir concert. The text expresses a man's wish for his son, and if the number is done well there will be few dry eyes in the audience.

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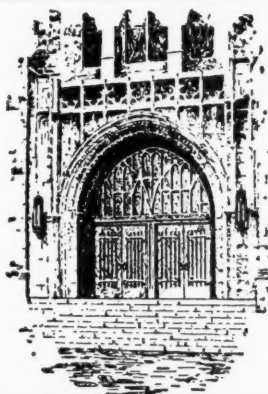
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Plymouth Congregational Church Lansing, Michigan  
St. Francis of Assisi Church New York City  
Immanuel Lutheran Church Nagaunee, Michigan  
St. Michael's Church Munhall, Pennsylvania  
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*A book by Dr. Leonard Ellinwood*

6x9, 274 pages, illustrated, cloth-bound, Morehouse-Gorham \$6.00. "This book tells the story of church music in America from the time of the early Spanish colonizations to the present day. It describes old customs, early instruments, trends in musical taste, the growth of choir repertoire, the development of a choral tradition." The book actually began in the 1949 summer when Dr. Ellinwood was assigned to discuss the subject the next year; he got the surprise of his life by discovering an enormous mass of material of importance.

Though he is an Episcopalian, he tried to cover all denominations and not let the Episcopal church have undue attention. The story begins with 1494; first illustration is a hymntune from c.1700; 2nd chapter is on Metrical Psalmody; p.13 gives three translations of a Psalm; first photo is "the three-decker pulpit" in Trinity Church, Newport, R.I.; first picture of an organcase is St. Michael's, Charleston, S.C.; p.26 closes the chapter on Singing Schools and Early Choirs, and p.27 begins Fuging Tunes; first photographic reproduction of ancient music is "from the Ephrata Community" on p.35; first portraits are of Francis Hopkinson and Benjamin Carr; oldest record the Author could find on organists or organs in America was dated Nov.24, 1703, on his p.53 and it will probably be news to almost every organist; on p.83 an 1856 photo of some Boston choirboys, and a 'quartet choir' is pictured on the next page; "shape notes" are explained and pictured, etc., and this covers only the first 115 pages.

It is regrettable that any book should perpetuate the error of talking about "pipe organs" or "reed organs" since through all civilized countries for all the centuries in which organs existed in Europe the name was only and invariably Organ, and it invariably meant exclusively in music instruments one producing its tone by wind-blown pipes. The Author admits his blunder on the top of p.117, yet persists in it; these reed instruments are, as he admits, melodeons or harmoniums—and not in the wide world anywhere are they organs. What a pity; honesty and exactness are so important. However we should not expect, and the reviewer certainly does not, that any similarly untrue words or ideas will be found elsewhere in the book, though p.151 calls the Guild certificates incorrectly degrees; they are only certificates, as the Guild by law is not permitted to grant degrees.

The chapters end on p.183 and then invaluable appendices take the rest. In all, we'd say it is one of the most valuable books ever published in behalf of church music in America; every church organist taking his work professionally, and every library in America, should have it. It's really a wonderful book.—T.S.B.

## Phonograph Recordings Reviewed

By CHARLES VAN BRONKHORST

*Recordings furnish entertainment as well as instruction*

G. Donald Harrison

*The American Classic Organ*

Aeolian-Skinner Organ Co. 12" l.p., \$5.00

Here this famous builder and booster of the organ presents the first in a series of recordings devoted to the tone and history of the modern organ. Vol.1 features a descriptive text narrated by Mr. Harrison and illustrated with some 52 tonal examples using individual and collective registers of Aeolian-Skinner organs in New York's Cathedral of St. John, Boston's Cathedral Church of St. Paul and Symphony Hall, First Presbyterian of Kilgore, Texas. Music examples from organ literature are expertly played by unidentified artists. This record should be required listening for every organ student and a must for any organist or music-lover interested in the organ. Words cannot adequately describe this disk—you must hear it to appreciate what has been

achieved through the combined efforts of builder, organist, and recording engineer. Don't pass this up for anything.

Dr. Richard Keys Biggs

*Christmas With the Biggs Family*

International Sacred Recordings 10" l.p. 10047, \$3.65

Here is the ageless and beautiful Christmas Story in Scripture and song presented with spiritual and musical understanding by the family of one of this country's outstanding organists. It is obvious that the Biggs Family is united by bonds of faith and music. All eleven children sing each Sunday in one of the choirs which their devoted parents direct in Hollywood's Blessed Sacrament Church. In this recording Mrs. Biggs directs, Dr. Biggs supplies organ accompaniments, eleven-year-old Catherine (the youngest) narrates, and the remaining family-members sing the dozen carols included. Hearing this record makes one realize the significance of family musical experiences; seeing the Biggs Family photo on the album cover convinces one that large and happy families can go hand-in-hand with full and illustrious careers—the secret seems to be a combination of deep religious faith and devoted musical service.

Reginald Foort

*Aeolian-Skinner organ in Symphony Hall, Boston*

*The Organ in Symphony Hall*

Cook Sounds 10" l.p. 1054, 1055, \$4.00 each

Mr. Foort, for some years England's chief B.B.C. organist, now organist of Chicago's Temple Shalom and on the staff of the Baldwin Piano Co.'s organ department, offers on disk 1054 Bach's Toccata & Fugue Dm and When Thou Art Near, Boellmann's Suite Gothique (minus only the Toccata), and the Dubois Toccata. 1055 features the Finale of Reubke's Sonata plus several Handel numbers: Arrival of Queen of Sheba, 3 pieces from the Water Music, and an Arioso. Mr. Foort plays with the apparent intent of pleasing his listeners, be they organists or not. Conservative organists would say he takes too many liberties with the music; broad-minded organists and most open-minded music-lovers would probably agree that what Mr. Foort does with the music is the outstanding feature of these disks. Registrations are rich and varied, playing is always alive, and the excellent resources of this great organ are thoroughly exploited. Only flaw in my copies is a chattering, as though the recordings were slightly overcut. Since the other disks do not reproduce with such a defect I assume the trouble is in the recording.

Reginald Foort

*4m Wurlitzer, Mosque Theater, Richmond, Va.*

*Organ in the Mosque*

Cook Sounds 10" l.p. 1050 to 1053, \$4.00 each

Here Mr. Foort takes a large Wurlitzer theater organ still in its original surroundings and puts it through its paces. The result is some of the best entertainment music I've heard in years, recorded to rare perfection. If you remember the old theater-organ days these disks will take you back for some memorable moments; if not, Mr. Foort will amaze you with typical tricks of the trade and his complete versatility at the organ. Included is such music as Liszt's Second Hungarian Rhapsody, the Londonderry Air, Ketelbey's Persian Market and Monastery Garden, the St. Louis Blues, Sousa's Stars and Stripes, Offenbach's Orpheus Overture, Jalousie, Von Suppe's Light Cavalry, Grieg's To Spring and Nocturne, Wagner's Prelude to Lohengrin Act 3 and several clever improvisations. My own favorite of the four records is 1052 subtitled Percussion and Pedal which includes a booklet describing the Mosque and its Wurlitzer. Mr. Foort's Clock Factory and Nightmare in the Mosque are musical tomfoolery at its best, with the organ percussions fully displayed. If you're tired of pre-Bach, Bach, and French moderns, get one or more of these and let your hair down for some real fun.

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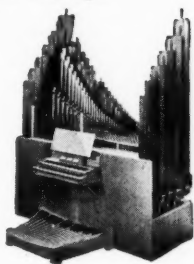
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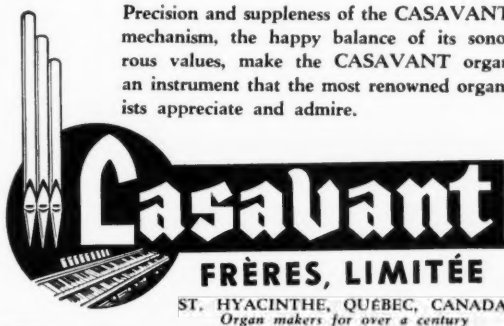
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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

#### Before Composer:

\*—Arrangement

A—Anthem (for church).

AH—Anthem for Hebrew temple.

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices

J—Junior choir.

3—Three-part, etc.

4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cop-letters, next after above, refer to:

A—Ascension. M—Mother's Day.

C—Christmas. N—New Year.

E—Easter. P—Palm Sunday.

G—Good Friday. S—Special.

L—Lent. T—Thanksgiving.

#### After Title:

c. q. cc. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s. a. t. b. l. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o. u.—Organ accompaniment, or unaccompanied.

pu—Partly or perhaps unaccompanied.

e. d. m. v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

A. B. m. Cs.—A-flat, B-minor, C sharp.

### INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

### INDEX OF PERSONALS

a—Article.

b—Biography. m—Marriage.

c—Critique. n—Nativity.

h—Honors. o—Obituary.

p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

\*Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. I. A. O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

\*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's voices.

off—Offertoire.

o—Organ. 3p.—3 pages etc.

p—Piano. 3-p.—3-part, etc.

Hyphenating denotes duets, etc.

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JANUARY 1954

No. 1

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Published by Organ Interests Inc., Richmond Staten Island 6, New York

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**E. POWER BIGGS AND HIS NEW PORTABLE**

*In September 1951 these pages showed Mr. Biggs and his first portable, small enough to be carried in his car; this new one he uses in his Cambridge home and transports for concerts wherever desired—auditoriums without organs are henceforth no handicap on his concert tours. Details later.*

# THE AMERICAN ORGANIST, January 1954



## Console Controls Explained

Data by AUGUST MAEKELBERGHE

General plan of operation of console played by Flor Peeters

KNOWLEDGE is a grand thing. Curiosity is often the prelude to knowledge. A reader in Kalamazoo took a look at the Flor Peeters advertisement in April 1953 T.A.O. and decided it was time to learn something, so followed the national habit of adding one more burden on T.A.O.'s load—"Please tell us what the little ivory knobs above the rocking-tablets do."

We knew some of the answers but don't like half-way knowledge; the most likely victim was August Maekelberghe, an American composer and concert organist who is as much at home in his native Belgium as his adopted America. And as always, Mr. Maekelberghe did the job right; to him heartiest thanks for the facts here. Without people to ask questions and others to authoritatively answer them, T.A.O. would be a dull headache to everybody. Here is our effort to explain the facts, with thanks also to Mr. Peeters' American agents, Colbert-LaBerge Concert Management, New York.

Just left of Mr. Peeters' chin is a row of rocking-tablet stop-controls, just as in some American consoles, but in slightly different shape; tilt one and that voice comes on, tilt it back again and it goes off.

Above each rocking-tablet is a set of four miniature triggers, somewhat resembling stopknobs in many American consoles; these are not stop-controls but combination-setters. This division of stops, and all the others also, has four available combinations and there is one setter-trigger for each of the four on each voice; to set the combination, tilt the proper trigger over the proper stop and there you are: when you push the combination piston, the stops speak or are silent as you've set them to do.

Over the top manual is a complicated-looking set of controls for the couplers, the to-Pedal couplers on the left, to-manual on the right, the individual couplers being in the form of rocking-tablets. Next above them is the set of combination-adjusting triggers or knobs, one for each coupler and a set for each of the four available combinations. Next above these is a row of what looks like stopknob heads, but they are merely the labels for the couplers etc. beneath them.

Now above this set of items is an extra-long row of the little triggers identified elsewhere as used for setting the combinations, but Mr. Maekelberghe has been unable to find anyone who remembers this console in sufficient detail to give the answer; so that part of it must remain an enigma until some reader can furnish the specific answer. If that arrives, it will be reported in these pages.

Left of the couplers, under their left end, and left of the manuals, are other sets of rocking-tablets and combination-setters, of which Mr. Maekelberghe says:

"In Europe the stops representing each division are placed near the corresponding manual; thus the Great stops are always near the Great manual (foundation at the left, reeds and mixtures at the right). Exception of course is the Pedal Organ; the stops are placed either at the bottom or at the top, always with foundation left, mixtures right. On the Continent the bottom manual is always the Great; next is Positif, then

*Some of the details of the five-manual console seen in the Flor Peeters advertisements, reproduced here by courtesy of his American managers, Colbert-LaBerge Concert Management; the devices have merit as well as limitations. Here's how they work.*

Recit (Swell), Solo, and (probably) Bombarde or its substitute."

Just under Mr. Peeters' left sleeve are the pistons, in the usual form, operating the combinations; and directly under each is the identifying label. Over his right hand is the piston allowing the organist to operate the Pedal Organ combinations from the manual pistons, or silence them; and of course the customary label immediately over it.

Circumstances made it virtually impossible to identify this organ, which in turn made it the more difficult to give an exact description of all details. But enough is given to explain to American readers the major enigmas of this five-manual European console. Readers who can further elucidate are invited to do so.

This console should explain to Americans who heard Mr. Peeters on his American tour why he centered his work so largely on clarity & eloquence with few attempts to alter a lifetime of habitual artistry in order to adapt his style to the unfamiliar American idioms, idioms he'd be forced to abandon when returning to the organs of his native Belgium where registrational changes were so drastically limited as compared to combon equipment available from American builders. Another difficulty almost impossible to overcome is the necessity a distinguished European touring organist faces of playing so many recitals in the minimum time; not only does such a schedule drain an artist's strength and freshness, but it completely prevents the leisure of spending the needed two or three days with each organ prior to the recital. All other concert artists take their own instruments with them, not so the organist.

And now some comments from Mr. Maekelberghe's letter: "Your inquiry caused more trouble than I had anticipated, the cause being the top row of little pistons over the top manual. I am not familiar with the organ pictured, nor was any other Belgian organist I visited with the picture in this neighborhood. Not knowing the organ, we don't know what they activate for they are combination pre-sets.

"A word about the system of the combination pistons: The combinations are pre-selected by the little push-pull knobs, four of them over each stop, so that the organist at all times can see what his combinations are, as contrasted to the American system where he has to fly blind. Incidentally the rocking-tablets are a whale of a lot better than the clumsy pull-knobs we insist on using here—an antiquated system inherited from England which we are too tradition-bound to discard.

"When an organist on the Continent wants a certain combination which was pre-selected on the slim little pull-knobs,



THE FLOR PEETERS CONSOLE

reproduced here by courtesy of Colbert-LaBerge Concert Management, New York, with explanations by August Mackelberghe; the chief distinguishing feature is that the settings of the drastically-limited combinations are most easily made and completely visible at a quick glance.

he can bring it into action by pressing the toe-stud, and cut out its action by pressing the same toe-stud. This system has two great advantages over the American, besides being visible at all times and capable of being changed or modified at will without stopping the music to fiddle with adjustor-buttons etc., the hand-drawn registration remains set up, although silent when another combination is brought into effect. It can be returned to at any time merely by canceling the pre-set (you cancel by pressing the same stud which brought it on) or it can be added to the pre-set combination. Thus one combination is really worth three of ours; because a hand registration is set up which does remain, the following can happen to a pre-set:

- "1. The pre-set can be used as is;
- "2. It can be added to a hand combination;
- "3. The hand combination can be returned to.

"So with his four little buttons, Mr. Peeters actually has nine possibilities. Incidentally the name of the Continental European pre-set is Free Combination. If you study the Peters Edition of Liszt you'll see clearly how the combination works, detailed registration instructions being given.

"Furthermore, as I pointed out, without stopping his playing, the organist can change any of his combinations at will. It is a wonderful system, and much more accurate than our 'blind system.' That's the one thing I wish organbuilders here would adopt; that and the rocker-tablets—and a stiffer keyboard. Otherwise, tonally I think present-day American organs are better than present-day European.

"As a matter of fact, if as organists we could stop worshipping superficial technical proficiency, be more thorough in our studies, be more artistic—if we could stop falling for fads and tonal quackery and let music speak for itself, we would be unbeatable. Oddly enough, I have faith enough in people over here to know that that will be done."

#### ADDENDA

Mr. Mackelberghe is one of America's many-sided musicians—church organist, recitalist, radio-program director, conductor, and composer. His vision and flights of fancy run a little too far ahead of the rest of the profession, so organists have not yet caught up with his three organ classics already published: *De Profundis Clamavi*, *Fantasia*, and *Let all Mortal Flesh Keep Silent*—the first by Gray, the other two by J. Fischer & Bro. He's a man of intense feeling and dramatic

artistry.

In presenting concerts and recitals in his own St. John's Church, Detroit, he knows no jealousy; during the first two months of the current season he presented organ recitals by Raymond Keldermans, Andre Marchal (twice), and Marilyn Mason; he gave Robert Elmore's "The Incarnate Word" its first hearing in Detroit, and directed the St. John's Festival Choir (14s-9c-5t-7b) with ensemble of five strings, harp, and organ (Marilyn Mason) in this program:

String quintet—Mozart, Variations La Ci Darem  
Organ-strings-choir—Buxtehude's "Lauda Sion"  
Organ-violin—Handel's Sonata 6  
Organ-strings-contraltos—Bach "O whither shall I"  
String quintet—Tchaikovsky, Andante Cantabile  
Organ-strings-voices-harp—Faure's "Requiem"

During the same period he presented four vocal and instrumental soloists in concerts in St. John's, himself accompanying and solo organist. And during this period of intense activity, he supplied the details on Mr. Peeters' console.

#### PRESCRIPTION FOR HAPPINESS

*Autobiography of an organist—as he wrote it*

"Very mediocre organist. Had & am having most interesting life. Always wanted to be an organist from first recollections. Always earned a pleasant & comfortable income as organist & teacher. Always held a church position in whatever city I lived. Theater organist during silent days. Have had almost continuous radio (now t.v.) work. Club dates (private parties). Hotel dining concert work (in recent years). Operate two studios—approximately 90 half-hour lessons a week. Organ has been an inspiring work and always been a most happy and profitable way of life. If I could start over I should only change one important point—to be a much better organist."

#### THEY ARE YOUR NATURAL RIGHTS

"Every civil right has for its foundation some natural right preexisting in the individual. Society grants him nothing. Every man is a proprietor in society and draws on the capital as a matter of right."—Thomas Paine.





ST. BARTHOLOMEW'S, NEW YORK

One of the great Episcopal churches of the City, with a tradition in music that included Leopold Stokowski as organist for a few years, before the present edifice was built; console of Aeolian-Skinner is back of choir on the right; organist is Harold Friedell.

## Second Instalment NEW YORK, N.Y.

St. Bartholomew's

Dedicated, Nov. 29, 1953

Organist, Harold Friedell

Data on pipes from the builder's printed leaflet, other data by Michel S. Gariepy of the builder's engineering staff. In the absence of facts on borrowing, the borrows are here assigned as seems most logical; every borrow takes the name of the parent voice; the purpose is to show what is in the organ rather than names engraved on stopknobs.

V-127. R-162. S-146. B-14. P-9587.

PEDAL: V-27. R-33. S-41.

Chancel (V-12. R-15. S-22.)

32 (Bourdon)

16 Flute Ouverte 32

Bourdon 56-32'

(Quintade-G)

(Bourdon-S)

Contre-Basse 32

Violone 44

(Dulciana-C)

8 Principal 32

(Bourdon)

(Violone)

5 1/3 Quint 32

4 Choralbass 32

Spitzprinzipal 32

2 Blockfloete 32

IV Fourniture 128

32 (Trombone)

(Fagotto)

16 Trombone 68-32'

Fagotto 44-32'

8 (Trombone)

4 (Trombone)

Celestial (V-3. R-3. S-4.)

16 Diapason 44

Dulciana 32

8 (Diapason)

16 Ophicleide 32

Gallery (V-12. R-15. S-15.)

32 (Principal)

16 Principal 44-32'

Bourdon 32

(Gemshorn-S)

8 Principal 32

Gedecktpommer 32

(Gemshorn-S)

4 Choralbass 32

Nachthorn 32

2 Blockfloete 32

II Cymbel 64

III Mixture 96

16 Posaune 32

8 Trumpet 32

4 Clarion 32

GREAT: V-25. R-35. S-25.

Chancel (V-12. R-17. S-12.)

16 Quintade 61

8 Diapason 61

Principal 61

Holzfloete 61

Viola da Gamba 61

4 Octave 61

Principal 61

Flauto Traverso 61

2 2/3 Quint 61

2 Fifteenth 61

III Cymbale 183

IV Fourniture 244

Gallery (V-13. R-18. S-13.)

16 Quintaton 61

8 Principal 61

Gedeckt 61

Spitzfloete 61

4 Octave 61

Rohrfloete 61

2 2/3 Quint 61

2 Superoctave 61

Blockfloete 61

III Cymbel 183

IV Fourniture 244

16 Fagot pf 61

8 Trumpet pf 61

SWELL: V-35. R-45. S-36.

Chancel (V-20. R-26. S-21.)

16 Bourdon 68

8 Diapason 68

Rohrfloete 68

Spitzfloete 68

Flute Celeste 68

Geigen 68

Gemshorn 68

Aeoline 68

Salicional 68

Voix Celeste 68

4 Flute h 68

Geigen 68

2 Octavin 68

III Cornet 183

V Plein-Jeu 305

16 Trompette 68

8 Trompette 68

Cornocean 68

Oboe 68

4 Clairon 68

— Harp Celesta

Tremulant

Gallery (V-15. R-19. S-15.)

16 Gemshorn 73

8 Gedeckt 73

Geigen 73

Viole de Gambe 73

Viole Celeste 73

4 Octave 73

Flute 73

2 2/3 Nasard 61

2 Superoctave 61

III Plein-Jeu 183

Cymbel 183

16 Bombarde 73

- 8 Trumpet 73  
Trompette 73  
4 Clarion 73  
Tremulant
- CHOIR: V-17. R-19. S-20.  
Chancel (V-11. R-11. S-14.)
- 16 Dulciana 68  
8 Concert Flute 68  
Viola Pomposa 68  
Viola Celeste 68  
4 Prestant 68  
Waldfloete 68  
2 2/3 Nasard 68  
2 Piccolo 68  
8 Clarinet 68  
Cromorne 68  
4 Clarion 68  
— Celesta-Sub  
Celesta  
Chimes  
Tremulant
- Positiv (Chancel) (V-6. R-8. S-6.)
- 8 Nason-Flute 61  
4 Koppelfloete 61  
2 Prinzipal 61  
1 3/5 Terz 61  
1 1/3 Larigot 61  
III Zymbel 183

This division is correctly listed here as a part of the Choir manual; it can be coupled to Pedal and Great.

SOLO: V-9. R-9. S-10.

Chancel (4th manual)

- 8 Diapason 68  
Flauto Mirabilis 68  
Grossgamba 68  
Gamba Celeste 68  
4 Octave 68  
Philomela 68  
8 Tuba Mirabilis 68  
French Horn 68  
English Horn 68  
— Chimes  
Tremulant

CELESTIAL: V-14. R-21. S-14.

Chancel (dome, 5th manual)

- 8 Flute h 73  
Flute d'Amour 73  
Erzähler 73  
Kleinerzähler 61  
Echo Dulcet 2r 146  
4 Octave 73  
Flute 73

VII Grand Fourniture 427

- 16 Bombarde 73  
Corno di Bassetto 73  
8 Tuba Mirabilis 73  
Trompette h 73  
Vox Humana 73  
4 Clairon 73  
— Cymbelstern  
Tremulant

COUPLERS 54:

Ped.: G. g. S-8-4. s-8-4. C-8-4. V. L-8-4. I-8-4.

Gt.: S-16-8-4. s-16-8-4. C-16-8-4.

V-16-8. L-16-8-4. I.

Sw.: S-16-8-4. s-16-8-4. I.

Ch.: S-16-8-4. C-16-8-4. L. I.  
Solo (L): G. g. S. s. L-16-8-4. I.  
Celestial (I): I-16-8-4.

Gallery Great and Swell are indicated by g and s.

Crescendos 7: S. s. C. L. I. Chancel Register. Gallery Register.

Crescendo-Couplers 1: All shutters to Swell shoe.

Combons 82: P-8. p-5. G-8. g-5. S-8. s-5. C-8. V-4. L-6. I-6. Couplers-4. Chancel Tutti-10. Gallery Tutti-5.

Combon Masters 5: 1 to 5 of the Chancel and Gallery Tutturis. For example, push No.3 Master and it brings on Chancel Tutti 3 and Gallery Tutti 3.

Ensembles 1: Full-Organ.

Reversibles 15: G-P. g-P. S-P. s-P. C-P. V-P. L-P. I-P. I-G. I-S. I-C. I-L. 32' Principal. 32' Bourdon. 32' Trombone.

Oneroffs 3: Chancel Organs. Gallery Organs. Great on Celestial.

Triplicates 1: Choir-Positiv.  
Silencers 5: Chancel Organs. Gallery Organs. Mixtures. Chorus Reeds. 16' Manual Stops.

Pedal-Divider—canceling all to-Pedal couplers in the bottom octave, and all Pedal stops in the remaining 20 notes above.

Cancels 10: G. S. s. C. L. I. Couplers. Chancel Organs. Gallery Organs. Tutti.

Blowers 4, all Orgoblos: 2 h.p. for Chancel Great and Positiv; 5 h.p. for Celestial; 15 h.p. for Chancel Pedal, Swell, Choir, Solo; 25 h.p. for Gallery Organs and Chancel Pedal, Swell, Choir, Solo.

This makes it the largest organ in New York City on record to date. It grew from a 4m under the general plans of Dr. David McK. Williams, with a fifth keyboard added on top as a make-shift; now for Mr. Friedell it has been considerably revoiced and an entirely

new console built. The stoplist as Dr. Williams left it will be found on T.A.O. Dec. 1948 p.389, when all too much had to be guessed.

Much additional material, including delightful photographs, will have to await later pages.

Entering the Church, you are looking eastward. The organist at the console looks westward, the sanctuary behind him to his right, the south side of the choir immediately in front of him and slightly to his right, the north half far across the chancel to his right.

High above him on his immediate left are the Chancel Great and Positiv; across the chancel on his right, and high above, are the Chancel Pedal, Swell, Choir, and Solo. In the dome high over the crossing is the Celestial Organ, playable from the 5th manual, with its Pedal Organ of four stops.

In front of him at the far west end of the nave are the Gallery Pedal, Great, and Swell Organs. The time-lag between Chancel and Gallery Organs is quite perceptible, but an organist soon learns what to do about that, and what not to do.

The Chancel Organs were built in 1918 when the new building was erected; Arthur Hyde was then organist. On the death of Mr. Hyde, Dr. David McK. Williams became organist in May 1920; Nov.17, 1946, he suddenly resigned, and selected Harold Friedell to succeed him. In 1931 Dr. Williams had the Celestial Organ installed and in 1937 the Gallery Organs.

The St. Bartholomew's choir of paid voices last Christmas numbered 63—20s-15c-15t-13b, which is about the same as maintained by Dr. Williams—the man most largely responsible for the fame of St. Bartholomew's music and the present size of its organ.



ST. BARTHOLOMEW'S, NEW YORK

occupying an entire Park Avenue block between 50th and 51st Streets, its Community House on the right largely in the shade of the Waldorf Astoria Hotel; Church was built in 1918, probably cost close to two million; always filled for morning services; very little ritualism.

#### THEY WOULD ABOLISH IT

"Private property began the instant somebody had a mind of his own."—E. E. Cummings.

## Hear Yourself as Others Do

By the ROVING REPORTER

Reporting details the perpetrators forgot to remember

An honest attempt is made here to keep this anonymous without destroying the value of the review for organists & churches interested in the quality of their own work. Prelude began at 10:53, choir entered at 10:54, clergy at 11:00; preludial selections would have been good for a chamber-music program, but they had no element of reverence, gave no inspiring start to the service, and were so quiet that they didn't even cover the noise & confusion of the gathering congregation. It was more like an annual memorial service to a deceased relative than one of thanksgiving, adoration, and praise for an Almighty God. But as the congregation was still coming as late at 11:22 it was obvious they had come for a man's sermon; it was quiet, learned, convincing, philosophical, soporific. Incidentally this church has never had good music in the present century and is determined not to break that habit.

The paid choir of 13 women, 11 men, faced the congregation, concert-like; no reverent service can result with that arrangement. When a soloist began a lengthy anthem she stood alone in front of the congregation, just as in a concert, the choir rising after she had finished.

For one hymn the organist played but partly through, which was as it should be; for the others he made everybody wait until he played the whole thing. Congregations want to sing hymns, not wait for organists to play them. Hymn-singing had no punch, no conviction, no enthusiasm; neither choir nor organ was strong enough to lead, so there was nothing to be enthusiastic about. After all, Christianity is supposed to be pacific, so no enthusiasms, please. That this church is still living in the dim past is proved by the preacher's announcing the number and first line of each of the hymns, though the congregation already knew this from the printed calendar.

Hymns, for congregational singing, should be transposed to come within easy reach of the men, and then led by solid brilliant commanding organ backed by choir in unison. If an amen is added, it should be purposely done and not dragged out. Whatever is done should be done heartily, never apologetically. The "Gloria" was introduced by only a chord and was sung promptly, the choir starting without delay.

The responsive reading was from the Bible, which I'm told (by churchmen) is "the word of God," but this congregation paid no heed and found it more comfortable to sit while reading it. The preacher did what seems logical for every preacher to do; when starting the lesson (he read from the Bible only once in the service though he himself had his say in five minor items plus a sixth major, his sermon) he prefaced the New Testament lesson with a few comments of intelligent

interest—something every preacher ought to do. If we found our religion on the Bible, let's hear more about it from behind the scenes.

The organist did some fine improvisation, all very softly, to cover congregational noises between the various parts of the service. It's a funny world. In recitals our organists give us unending fortissimos and brilliance with no relief, but here in the service we had all reposeful, soporific, and totally lacking in enthusiasm for anything. But preacher and organist, out of sight of each other, worked together perfectly, undoubtedly through two-way signal-lights.

An anthem most organists would take unaccompanied, for no reason in the world other than tradition, was given an accompaniment here and gained tremendously by it. Then at its conclusion a quick crescendo on an ascending passage and the "Doxology" was being sung before a stranger could understand what was happening. This, upon reflection, was the one highlight of an otherwise totally drab, however perfectly performed, service.

Sermon took 24 minutes and mentioned nobody but preachers—a bad habit the pulpit should correct; there are other men of importance in the world and most of them have been of infinitely greater importance—Columbus, Washington, Edison, Ford, the Wright brothers.

Money? The preacher said 700 members had pledged \$74,000. for the new year, with 600 more to report.

It seemed to this observer that neither preacher nor organist knew what the other was to add to the service and neither cared; each did things he wanted to do and each did them superlatively well, however with no enthusiasm at any time and not even a hint at any climax anywhere. A nice quiet Sunday in the bosom of one's friends. A full house. Everybody liked everybody.

Entire service took 82 minutes during which the organ took the lead 13 times and continued for a total of 34½ minutes. That gives the organist about 44% of the service to carry, the preacher 56%; how do the salaries compare?

## Claire Coci & Ensemble

Academy of Arts and Letters, New York, Dec. 9, 1953

The auditorium was crowded on a rainy evening for another invitation concert by Claire Coci and, this time, the Mannes Orchestra of 28 players conducted by Carl Bamberger.

Org.-orches. Handel's Concerto 1  
Reubke's Sonata  
Flute & orches. Boccherini's Concerto D  
Org.-orches. Poulenc's Concerto Gm  
(Encore: A Franck Chorale)

Handel proved again the chief difference between organ and orchestra, the one hard & bare, the other rich by grace of massed strings and their inescapable celeste effect made even more appealing by grace of constant string vibrato. A concert organ of good size, possibly not this one by E. M. Skinner, could beat the orchestra if the organist dared try it, by massed strings & celestes plus Tremulant, Vox, and such woodwinds as Oboe and Clarinet, but Miss Coci made it her business to use the instrument in traditional manner, letting it take second place to orchestra—which undoubtedly Mr. Handel himself also did. While she didn't elect to break precedent and give New Yorkers something to grumble about for the next twenty years, she did work with orchestra in her usual unsurpassed brilliance and thus preserve the sanctity of the book of rules. It's astonishing that so good & individual a soloist can be also so superb an ensemble player. And Mr. Bamberger too deserves unlimited praise for his part.

This artist thinks of everything, so during the pause between Handel and Reubke she had an assistant set the com-



ST. BARTHOLOMEW'S, NEW YORK

The so-called Gallery organs are in this west-end position high over the main entrance on Park Avenue; such is the rich decoration of the Church that only a photograph in color could avoid what seems to be a drabness in these monochrome pictures.



bons for the Sonata. Miss Coci was entirely big enough for the Reubke but the organ was not; actually only America's largest organs are rich enough, and have climax enough, for Reubke. Miss Coci made of it a grand feast of listening. And of watching too, for not once did she indulge in any of the offences so many concert organists are guilty of. The keys aren't red-hot; no reason for jerking the fingers sky-high from the final chord. The music isn't coming down from heaven; no reason for looking lovingly skyward. It's no more exerting to play a difficult fortissimo passage than a pianissimo; no excuse for jerking & bumping all over the place as though it's a stupendously difficult job. Music is the thing, so cut the nonsense and let us have music. That's how Miss Coci does it.

The orchestra is the ultimate medium; the organ is the world's only instrument capable of competing with it, and I enjoy it most when the competition is keenest—lots of strings, celestes, vibrato, woodwind colorings, and unlimited emotionalism arising from these factors, not from the monkey-shines of the player. Thank heaven Miss Coci is as beautiful to watch as she is to hear.

I had never heard a flute concerto before; this one was pleasant little music of sufficiently entertaining character, but the player, John Wummer, proved painfully that no organ flute ever sounds like its orchestral parent and no organist can ever make an organ flute-solo phrase & breathe as did he.

And then the Poulenc, a glorious experience as recreated by Mr. Bamberger and Miss Coci. Poulenc must have been bored by serious musicians and decided to shock them now & then, and he certainly did here. A great combination of rich expressiveness and slambang climaxes. At the first crack, unexpected, from the timpani I almost jerked with shock; it seemed high-pitched and tight-tuned, giving a real bang from its hidden position behind the console. Both conductor and organist knew exactly what to do with Poulenc and did it grandly.

Stage deportment is vitally important; it seems to me among all the recitalists of all classes I've seen, Paderewski and Miss Coci are its greatest masters. Paderewski was tired and remote in his austerity while Miss Coci has all the charm of youth and friendliness without in the least being timidly servile. She's one of the most gracious organists on the concert platform today. Too bad so many organ recitals must be played in church instead of in concert halls. There wasn't a trace of fakery in a single thing she did at the console or on the stage.

Then a thoughtless enthusiast sent a note forward to request a Franck Chorale as an encore. On a program with the Reubke it was out of place but she gave a grand performance of it just the same. I'd like audiences to let concert performers alone; they, not the audiences, know best what to use when encores are demanded. It was a fluffy white evening dress, and again the plastic bench. In that dress and on that bench was one of the world's great concert artists.—T.S.B.

#### A BIGGS-FAMILY RECORDING

*Done by the complete family of Richards Keys Biggs*

One of the most charming recordings in years is that done by Mrs. Biggs as director and Dr. Biggs as accompanist, in a 10" l.p. disk, by International Sacred Recordings, 6404 Hollywood Boulevard, Hollywood 28, Calif., price not named; it contains 12 Christmas carols and hymns, and not a soul outside the Biggs family participates, Catherine, youngest of the Biggs children, doing the brief Bible readings before each number. The container gives a 10x4 picture of the entire family.

The Trapp Family Singers, all adults, all one family, have gained considerable fame, with each member entitled to be called professional; the Biggs family has but a few professionals, but none the less the work is so excellent

that, if it were possible, the whole family should be put through the vocal-training mill and then go on with other recordings. If that were done, the resulting records would have true professional quality; there's no limit to the vocal recordings, church and secular, that could be made and sold; with children growing up and moving away, that may be impossible, but none the less it would be a grand undertaking.

#### CHORAL WORK IN THE GRAND MANNER

*Conducted chiefly by Alfred Greenfield*

In Town Hall, New York, Dec. 11, G. Wallace Woodworth's Radcliffe Choral Society joined Mr. Greenfield's N. Y. University Glee-Club in this program, Radcliffe opening to Austin, both doing Mozart, N.Y.U. doing to Dawson, both combining for the remainder:

Buxtehude, and Schuetz, 'Baroque Duets'

Weelkes, 3 Madrigals

Speis, Mass: Sanctus and Agnus Dei

Kodaly, Angels and Shepherds

Clarke, Settings of 2 Taggard poems

Appalachian-ar.Abbott, Folksong

ar.Austin, Folksong

Mozart, Regina Coeli

Schein, 2 Madrigals

Schubert, Der Enternten

Dvorak, Divna Voda

Welsh-ar.Cutler, Cyfri' Geifr

Kodaly, Songs from Karad

Negro-ar.Dawson, Soon ah will be done

Dufay, Gloria

Ancient-ar.Abbott, Twelve Days of Christmas

Daniels, Night in Bethlehem

Handel, Hallelujah Chorus

In these things the audience was entertained by young people, under masterful mature direction, in the smaller of the City's two concert-halls; Dec. 19 in Carnegie Hall the oldtimers took over, under Mr. Greenfield's direction, in the Oratorio Society's 130th performance of Handel's "Messiah." No musician has really heard "The Messiah" unless he's heard Mr. Greenfield do it in recent years with the Oratorio Society of some 150 oldtimers—mostly oldtimers to this particular oratorio; all timidity, fear, and the often equally damaging reverence regarding the world's most popular oratorio, have been wiped out and the singers look on Handel as a jolly good fellow and his music as something to have a royal good time with. So when you hear them do it, you hear it at its best.

Sermons of the good old days have been shortened to thirty minutes, and the best preachers today shorten them to fifteen; this should happen to "The Messiah." It's too ridiculously long for words. The temper of humanity has changed enormously since Handel was strutting the stage. You should forget the "Hallelujah Chorus"; it's by no means the highlight of the oratorio; besides, it's impossible to sing it without making sensitive ears ache.

#### "THE POST-DISPATCH PLATFORM"

"I know that my retirement will make no difference in its cardinal principles; that it will always fight for progress and reform, never tolerate injustice or corruption, always fight demagogues of all parties, never belong to any party, always oppose privileged classes and public plunderers, never lack sympathy with the poor, always remain devoted to the public welfare, never be satisfied with merely printing news, always be drastically independent, never be afraid to attack wrong, whether by predatory plutocracy or predatory poverty.—Joseph Pulitzer, April 10, 1907."—The "final charge to the Editors of the Post-Dispatch on the occasion of his retirement," reproduced by Life, Dec.14, 1953.



**BILLINGS, MONT.***Trinity Lutheran*

Wicks Organ Co., July 12, 1953

Organist, Ralph Rauh

Data sent by Mr. Rauh

V-16. R-19. S-28. B-10. P-1286.

PEDAL: V-1. R-1. S-6.

16 (Diapason-G)  
Bourdon 44  
(Lieblichgedeckt-S)  
8 (Diapason)  
(Bourdon)  
(Lieblichgedeckt-S)

GREAT: V-6. R-7. S-8.

Enclosed

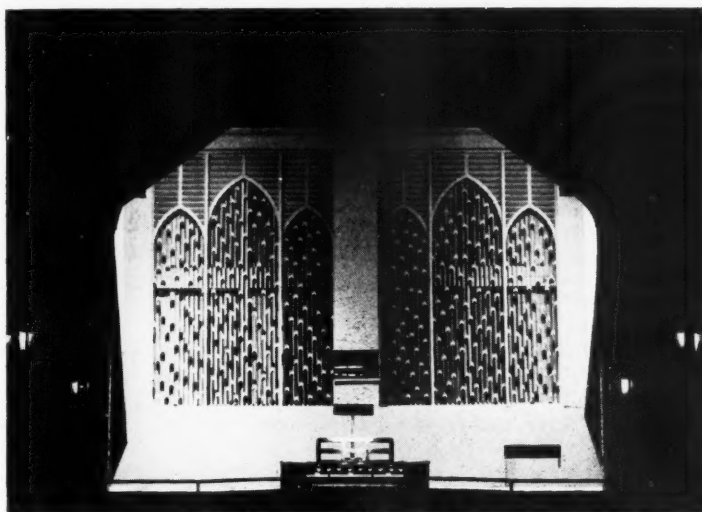
8 Diapason 73-16'  
Clarabella 73  
Gemshorn 61  
Dulciana 61  
4 Octave 61  
(Clarabella)  
II Mixture 122  
Chimes 22

SWELL: V-9. R-11. S-14.

16 Lieblichgedeckt 97  
8 Diapason 73  
(Lieblichgedeckt)  
Salicional 85  
Voix Celeste 61  
Aoline 73  
4 Flute h 73  
(Salicional)  
2 2/3 (Lieblichgedeckt)  
2 (Lieblichgedeckt)  
III Mixture 183  
8 Trumpet 73  
Oboe 73  
(Chimes-G)  
Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.



TRINITY LUTHERAN, BILLINGS, MONT.

The two-manual Wicks dedicated in July last year shows another novel type of grille to displace the standard pipe-front, and since it is housed in the rear gallery there is not too much disadvantage for a church that prefers not to show its organ; Ralph Rauh is organist.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combs 13: P-3. GP-3. SP-3.

Tutti-4.

Ensembles 2: Full-Organ. Quintadena synthetic effect.

Reversibles 1: G-P.

Cancels 1: Tutti.

Borrows may not be derived as shown here.

Organ is housed in two chambers in rear gallery, left and right, console between them. A thermostat controls temperature in each chamber. It's a

new church as well as a new organ. The grille front replacing a case of pipes is shown on other pages and has much to recommend it for rear-gallery installations; it certainly is superior to the exposed-pipework type of installation already wearying to many in the organ world—even if the churches are to be pitied for their inability to spend the few additional dollars required for a suitable case. Even a child could design a more attractive display case of pipes than most churches blindly tolerate. Organs must be beautiful both to eyes and ears.

## My Seventh Studio Organ

By ERNEST WHITE

*Of the Church of St. Mary the Virgin, New York City*

THE Studio Organ is expanded from a small organ built for the convention in San Francisco during the summer of 1952. The convention organ was a small two-manual (Great and Positiv) with a rudimentary Pedal. The small Pedal was compensated for by duplexing the stops from the Positiv chest to provide flexibility and color. That Positiv chest is now one of the Great chests, and the former three-stop Great chest is now the Positiv in the Studio Organ.

This accounts for the small size of the Positiv division and for the fact that the Pedal contains the following duplexes from the Great Organ: Bourdon 8, Nachthorn 4, Quint 2 2/3, Octavin, and Cornet. These duplexed stops may be regarded as adjuncts to the present Pedal, rather than being part of its structure.

The Great as it appears in the Studio Organ follows the classic build-up from a double to the mixture. The 16' Bourdon is a revival of a small-scale wood stop that was built by the Moller Company many years ago. It is of such singing quality that during the days of power voicing this scale fell into disuse, and it is with pleasure that we again produce it. In the 8' and 4' pitches the wide and narrow scaling is a feature.

The Bourdon is a broad and gentle voice—and its companion Salicional is voiced like the old Echo Diapason that was the Salicional's traditional tone. The 4' Prinzipal has all the incisive brilliance that accompanies pipes halving on the seventeenth note. Its co-worker at this pitch is a broad-scale Nachthorn with a high halving-ratio that keeps the tone full into the treble notes. Since there is a III-V Fourniture to provide the brilliance and breadth to this section, the Quint and Octavin are voiced to go with the Cornet, which together with an 8' pitch stop produces a solo tone of both breadth and color.

The Positiv Organ, though small, has all the elements that a full-toned Positiv should exhibit. (For solo possibilities it is necessary to turn to the Great.) The Quintaton is voiced lightly but with color, and is in relation to a 'double' when drawn with the 4' Gemshorn, which provides the pitch line. The Cymbal is pitched so high that it is a true repeater—providing a bouquet of sound to be carried along on the pitch line. It is lighter, higher and brighter than the Great, so provides the traditional contrast to Great Organ tone.

The idea behind the two Swells is modern, yet the reeds in Swell-1 grow from old types. The 16' Krummhorn has shorter resonators than usual, thus produces intense quality. The Schalmey occupies the place usually given the Clarion. Both the Krummhorn and the Schalmey are equally useful as chorus or solo stops. The 8' Trumpet is the smallest of the family. Starting a small resonator the stop goes upward to the top reeds before the half-diameter has been reached. The quality is clear and strong—yet takes its place naturally

between the short-length reeds. The remaining stops in this division are put there for color purposes. The Gambe and its Celeste for the modern string effects—and the Gambe and Blockfloete for another sort of contrast color.

Swell-2 may be regarded as a flue division, even though it contains one small reed voice. Here the Gemshorn and Celeste are below both the quantity and intensity of the Gambe stops in Swell-1. To make up for this an 8' flute is there for filling, or the Musette for harmonic development. The main effect in this division is from the Plein-Jeu and the Fugara. Since each of these divisions has its own swell enclosure, its own Tremulant, and its own couplers—the color possibilities are well nigh inexhaustible.

The Pedal is the largest division of the organ. There are three 16' tones, three eights, three fours, and two twos. With a selection of 8', 4', and 2' tone, plus the two quint-sounding ranks, the usual full Pedal mixture is produced. In addition to this the 16' Tierce and flat Seventh produce a sizable Pedal Cornet. The manual 16' Krummhorn is borrowed for color use only.

### DETAILS ARE ESSENTIAL

*T.A.O. welcomes some things, shuns others*

This magazine works for its subscribers and its advertisers. It is not a charity. It is not a newspaper. It is a technical-professional medium for the world of the organ, using its resources to help all who help themselves. It has no more respect for the old than for the new—and not a whit more respect for the new than for the old. Merit alone counts.

It cannot consider any organist, composer, publisher, or builder so far above all others that they must be set up as kings and offered homage. It is as proud of the advertisers it does not have as it is of those who are cooperating to make its pages possible. And it is definitely not afraid to give one individual many mentions through the year while others get none at all; the determining factor is the value of the

Thoughts and Actions reported for record here. Report none, and get none; report many, and get many: T.A.O. does not withhold credit merely because one individual or firm merits more—and takes the trouble to report more—than some other.

This applies also to photographs. We cannot print photographs we do not receive, nor can we use them if they are not good enough to please our readers and help the world of the organ. But give the details. Tell all the interesting things evident in the picture.

Since the organ is the grandest music instrument known to man, pictures of the organ and all its parts are especially welcome from the builders and part-manufacturers who so largely make this magazine possible. We resent the inference that an unknown builder or manufacturer has a quality product the equal of these firms. Text is only a writer's opinion; a photograph is the product itself. There's a world of difference.

Stoplists are not selected for publication because T.A.O. has some pet opinion about them, but only to reflect what our builders are doing for organists whose churches want new organs. But in all stoplists, cooperation is essential in mentioning the products of our other advertisers every time they are used—Maas-Rowe percussion, Reisner action-parts, Spencer Turbine blowers, Orgelectra action-current, Murlin console-light, and all the others listed on our Directory page. Cooperation among friends won both world wars. Cooperation always has been a basic principle of human life and always will be. Let's have more of it.

### BUYING AN ORGAN

"Remember, it only takes 100 contributors to buy an organ in one year, by giving approximately 25c a week. Ten years after purchasing an organ, the difference in price between a suitable instrument and an inadequate one will not be important, but the performance of the organ will be."—Quoting Hillgreen Lane & Co. in *Christian Life*, March 1953. (This makes \$1,300. the first year, \$6,500. on a 5-year plan.)

### NEW YORK, N.Y.

*Ernest White Studio*

Church of St. Mary the Virgin

M. P. Moller Inc.

Opened, Oct. 25, 1953

V-30. R-40. S-42. B-11. P-2266.

PEDAL 3": V-6. R-6. S-18.

16 (Bourdon-G)

Sous-Basse 32w

(Quintaten-V)

8 Spitzprinzipal 44m

Stopped Flute 56m

(Bourdon-G)

5 1/3 Grossquinte 32m

4 (Spitzprinzipal)

(Stopped Flute)

(Nachthorn-G)

3 1/5 Terz 32m

2 2/3 (Quint-G)

2 2/7 Septieme 32m

2 (Octavin-G)

(Stopped Flute)

II (Cornet-G)

16 (Krummhorn-S)

— Zimbelstern pf

GREAT 3": V-9. R-14. S-9.

16 Bourdon 61w

8 Bourdon 61m

Salicional 61 m

4 Prinzipal 61m

Nachthorn 61m

2 2/3 Quint 61m

2 Octavin 61m

II Cornet 122m

III-V Fourniture 257m

Tremulant

POSITIV 3": V-3. R-5. S-3.

8 Quintaton 73m16'

4 Gemshorn 61m

III Cymbal 183m

SWELL-1 3 1/2": V-6. R-6. S-6.

Enclosed Chamber-1

8 Gambe 61m

Gambe Celeste 61m

2 Blockfloete 61m

16 Krummhorn 61m

8 Trompette 61m

4 Schalmey 61m

Tremulant

Krummhorn is quarter-length, Trompette is 2 1/4" scale, Schalmey is short length.

SWELL-2 3 1/2": V-6. R-9. S-6.

Enclosed Chamber-2

8 Gemshorn 61m

Gemshorn Celeste 61m

Rohrfloete 61m

4 Fugara 61m

IV Plein-Jeu 244m

19-22-26-29

8 Musette 61

Tremulant

COUPLERS 25:

Ped.: G. V. S-8-4. s-8-4.

Gt.: G. V-16-8. S. s.

Pos. (V): G. V-16-8-4. S. s.

Sw.: G. V. S-16-8-4. s-16-8-4.

S is Swell-1, s Swell-2.

Crescendos 3: S. s. Register.

Combons 37: P-8. G-8. V-3. S-3. s-3.

Ss-6. Tutti-6.

Out of 24 manual stops, 10 are at 8' and 5 of them are strings. And you should hear Mr. White revel in his 8' materials with celestes when he's in the mood, which he is increasingly in recent years. He says it's a Moller organ, T.A.O. says it's an Ernest White organ; take your pick. Here he has things as though built and voiced by his own hands in a shop of his own.

### REVISIONS?

The stoplist as here given is from the complete data furnished by Mr. White May 21, 1953, which differs as follows according to the list of stops used on the Nov. 22 recital program:

Pedal: 32' Sackbutt added

Positiv: 2' Prinzipal displaces the 4' Gemshorn.

Swell-2: The 4' Fugara has been dropped.

Unfortunately working-conditions today do not permit changes in the stoplist as here prepared.

## EDITORIAL COMMENTS —

Which you are requested to skip  
if you don't want other men to say honestly what they think



### Facts and Opinions

ANOTHER Christmas Sunday has been tucked away safely; if the organ profession used it to propagate all the newest inventions of the day, it was a failure; if they used it to show how beautifully music can express an idea, it was a success. Words can never compete with music in telling the Christmas story or any other. As beautiful as the words of "Silent night" are, the music is even more beautiful, and it is the music that made innumerable people sing the words again this past Christmas.

My thanks personally to those who made Christmas Day a bit more cheerful in my home by sending the Christmas cards, which working-conditions prevented my reading until that Dec. 25 holiday—the only one I'm allowed to celebrate away from my desk. For some years I've been allowed no time to personally send cards, and have dared take time to read them only on Dec. 25. I'm not grumbling at any sad lot; I'm only explaining.

"I disagree with your statement . . . the standard order of things is what everyone knows. The peculiar unusual systems should be described so that perhaps some good might be stirred up." A builder once told us something about "the standard couplers" and when we checked his own stoplists, we found even he had no "standard couplers." All unusual systems brought to T.A.O.'s attention, with sufficient reasons for any of the non-standard peculiarities, are invariably passed along to our readers.

Standards? So long as life & progress continue, standards will improve. What was good enough for 1904 is distinctly not good enough for 1954 in most realms—though it would be grand to return to the 1904 standards of freedom, ingenuity, thrift, charitableness, honesty.

Once again, please; T.A.O. readers are not expected to agree with anything; they are expected only to think for themselves. If they have something so good the whole world should know about it and adopt it, send it in for publication; if it's entirely too good to give to the world, patent it.

"Whatever the reasons are, they should not influence facts as reported under an unbiased editorial policy." This one is complicated, but the idea is that these pages should give every man the credit that man thinks he merits, and that credit should by no means be denied because of contrary facts known to the writers of these pages. If Little Willie tells the world he's the greatest master of all—in composing, knitting, shoe-shining, or what have you—these pages must call him the greatest master of all, every time his name is mentioned. Actually reporters of long experience know a great many qualifying facts they're not at liberty to divulge, but they would be traitors to their jobs if they tried to ignore these facts when writing for readers who trust them.

"I happen to know the legal story behind the whole picture." The writer of that sentence knows nothing of the kind; he knows only one person's side of it. I, without at all wanting to, lived through the whole complicated set of scenes from start to finish and was forced to hear the testimony of many witnesses in addition to the few persons immediately concerned. And I shall keep my mouth closed on it unless the persons involved all go to their graves before I go to mine. There is enough good to be done; no need to stir up unpleasant memories. It would be different only if a hornet popped out of the security of his nest to sting me, in which event I'd let him

have it with a vengeance.

Peace, it is wonderful. Let us have peace. But while mistakes will creep into these pages and into every other on earth, let no frivolous person use his half-knowledge to damn these pages as unreliable because they are backed by a wider knowledge than he happens to possess.

Beware of superficially convincing truths; they are used mostly by the devil to destroy all truth.

"Freedom is indivisible, to invade it at one place is to degrade it everywhere." Dr. George D. Stoddard, once president of the University of Illinois, is quoted by the Nov. 23, 1953, New York Times. Actually you & I have been "degrading" freedom all our lives and we both propose to continue till death. The only person who wants to preserve freedom is the scoundrel who insists on being 100% free to tell you & me exactly what to do, how to do it, and when.

No organist shall be free to plant a bomb under the preacher's chair, regardless of the urge to do it. No organist shall be free to start playing his postlude in the middle of the sermon. And no simpleton shall be free to steal from you merely because he's too lazy to work for what he wants.

And that is the major evil of laborunionism, democracy, socialism, and communism—four progressive stages of one and the same criminalism. Unfortunately, well-intended people have more sympathy than intelligence and it is they who are making all the troubles for all the decent peoples of America and every other land. An organist is by no means such a high and holy creature that he can dodge his responsibilities and pass by on the other side. I sometimes think it was neither a priest nor a Levite who passed by on the other side before the good Samaritan got there, but only an organist. It was probably not Gallio who "cared for none of those things" when the Jews were trying to have Paul murdered, but only an organist.

Not how crazy can we be but how selfish.

I would like to see the day when all courses called Choral Conducting are eliminated from our educational institutions. Choral conducting has deteriorated into the farce of pretty arm-waving in front of an audience. What the organist needs is a thorough training in vocal-tone production. Good vocal tone is ridiculously easy for an organist to develop in his choristers, though the organist's own voice likely sounds somewhere between a foghorn and a peanut whistle.

Decades ago nobody could understand the choir's words but today it's vastly better. The beginner's chief difficulties will be the tendency to watch for physical actions instead of listening for tonal results. One of the worst offenses in the choir world is the chorister who opens his mouth so wide you've got to grip the pew hard to prevent falling into the senseless abyss. The hardest thing a sweet young thing can do is to look pretty while singing.

And the hardest thing for me to do is to stay in the room when television is glorifying the average run-of-the-mill singer. Not to begin the year with a sour note, one of the pleasantest things is to be in my little village church when my favorite amateur tenor—who says he can't read a note—is singing a solo part in an anthem. He's so buried in the beauty & message of the music that he doesn't even know there's a congregation around anywhere. That makes true church music. Let's have more of it.—T.S.B.

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*News that is almost too painful for T.A.O. to record here is that that grand man Dr. Roland Diggle died of heart attack at his home the second week of January.*



## DR. CLARENCE DICKINSON

*Some programs worth thinking about*

The man who above all others in modern times made Christmas beautiful in churches was Dr. Clarence Dickinson, then as now organist of the Brick Presbyterian, New York, who introduced and made available in America the European wealth of Christmas carols, a type of music virtually unknown here. He ultimately became organist and music director of Union Theological Seminary, New York, and was prime mover in the founding of the School of Sacred Music under the Seminary's patronage.

His pupils and graduates of the School are scattered throughout the country, spreading the Dickinson doctrines and practices of good church music, and occasionally they form groups to organize and present church-music festivals.

Here's the Nov. 8, 1953, Dickinson Choral Festival in Brown Memorial Church, Baltimore, Md., Dr. Dickinson conducting some 400 choristers from 22 churches and an orchestra of 31, Richard Ross organist:

Dickinson, Storm King: Allegro Maestoso  
"Great and glorious is the Name"  
"Lord have mercy upon us"  
"Beneath the shadow"  
"From heaven high"  
"The Redeemer" (cantata)

The festival was made possible by some hundred persons, firms, and organizations as patrons.

Nov. 9 in Mt. Vernon Place Methodist there was a banquet for organists & clergymen, with Mrs. Dickinson as guest speaker on The Quickening Spirit; in the evening Dr. Dickinson gave the following recital in the form of a service:

Vierne, Carillon  
Gabrieli, Sonata for organ and brass  
Alain, The Garden  
DeLamarter, The Fountain  
Karg-Elert, Wunderbarer Konig  
Couperin, Qui Tollis Peccata Mundi  
Dickinson, Joy of the Redeemed  
Messiaen, The Shepherds  
Liszt, Ad Nos  
Bach, Credo  
Maleingreau, Adoration of the Lamb  
Widor, Domine Salvum Fac  
Anderson, The Grace of Our Lord  
Strauss, Solemn Procession

The Alain, DeLamarter, Karg-Elert were done by organ, 3 trumpets, 3 trombones, timpani; Widor by the same. First part of the program down to Liszt was headed God to Man, sub-headed Call to Worship. Prelude, Praise, Penitence, Assurance of Grace, Path of Redemption; second part beginning with Bach was Man to God, with sub-heads We Believe, We Adore, Prayer which Binds, Benediction. Going Forth.

Nov. 24 Dr. Dickinson gave the dedicatory recital on the 4-63 Austin in the First Baptist, Cleveland, Ohio, on the theme Let Everything That Hath Breath Praise the Lord; the program:

Weitz, We Praise Thee O Lord  
Bach, Rejoice Beloved Christians  
Purcell, Trumpet Tune  
Rinck, Rondo for Flute  
Dickinson, Song of the Redeemed  
Liszt, St. Francis Preaching  
Bach, St. Anne Fugue  
s-t. My song shall be, Mendelssohn  
Dickinson, Lullaby for Child Jesus  
Messiaen, The Shepherds  
Liszt, Ad Nos  
Dickinson, Storm King: Intermezzo  
Maleingreau, Adoration of the Lamb

In his own Brick Church Dr. Dickinson's Christmas-season programs included Handel's "Messiah," Bach's "Christmas Oratorio," Saint-Saens' "Christmas Oratorio," his own nationally famous Carols of Many Nations service Dec. 20 with organ, harp, violin, cello, and on New Year's Eve Buxtehude's "Twilight Music."



AUGUST MAEKELBERGHE

*to whom the readers are indebted for the description of the Flor Peeters console appearing in these pages by request of a curious reader.*

## SHOPPERS CAROL SERVICES

*East Liberty Presbyterian, Pittsburgh*

Said a note on the Dec. 6 calendar: "Shoppers' carol services are to be held in our Church the next two Friday evenings, Dec. 11 and 18 at 9:00. The services are to consist of carols, a talk by Dr. Skinner, organ music, and a Christmas solo.

"Preceding the service at 8:25 there will be music by trumpeters in the balcony over the Penn Avenue entrance, and by carolers from the choirs who will be standing on the steps in front of the Church. The picturesque scene of singers and trumpeters in costume will be flood-lighted.

"All are cordially invited to hear the out-of-doors prelude and to attend the shoppers' services in the Church."

Donald D. Ketting is organist; his morning choir is 18s-14c-11t-15b, his evening 19s-10c-9t-12b, and his treble choir numbers 44; name of every one was printed in full on the 8-page calendar.

## PRIVATE LIVES

"I continually had to fight with the chaplain to keep those whoop & holler revival hymns out of our services and finally succeeded in the bulletin I enclose." The bulletin:

\*Bach, Sheep May Safely Graze

off. Schmid, Gagliarda

King's Highway, Williams

Bach, Toccata & Fugue Dm

\*\*Bortniansky, Invocation

off. Schumann, Wake Arise

Titelouze, Magnificat

"Our vespers were by far the best service of the day; unlike most candlelight vespers with only a few candles, we used no electric lights and all candles." Not wanting him blackballed by the clergy, we keep him anonymous; it's a dangerous thing to argue openly with a clergyman. Sailors Beware.

## TWO GOOD IDEAS

"Congregation please remain seated during the final organ number, which is part of the festival." No. 2: "Amen will be omitted except after the 'Doxology' and the vesper hymn." These from the mimeographed program of the hymn festival, Market Street Methodist, Winchester, Va., Nov. 1, 1953, five churches participating.

## EPISCOPALIANS

according to their 1954 Church Annual, have 2,790,935 members, 7,233 priests; contributions reached a new high, \$103,415,600.

## CHURCH BUDGETS

*This is better than it looks*

When what the talking half of the services gets is compared with what the music half gets, it doesn't look too good, but we know about this Church and its music and we consider it fairly close to the ideal; give the organist another \$1200, yearly and it's about right. It's the 1954 budget. \$244,125. Total budget:

46,275. Ministers, secretaries, bulletins, advertising, ushers, etc.,  
15,650. Organist, choirs, music.  
58,560. All expenses of operating and maintaining Church properties;  
75,000. Missions of all kinds.  
61,600. Income from endowments.  
96,056. Members' 1953 pledges.

In this case, even the large amount for missions seems to be intelligently applied, for only \$15,700. of it is used to carry the scourges of "civilization" to the benighted heathen who know a happiness & peace rarely prevailing in the land of television, sermons, and universities. Among the otherwise fine expenditures is \$23,239. for the support of local churches—and \$225. for the National Council of Churches, \$387. for the American Bible Society, \$2,215. for the Board of Pensions, and a grand \$13,500. for "special benevolence projects."

It is difficult to say too much about the music without betraying the name of the organist involved, but it's a fulltime job and it's based entirely on adult music; the organist educated himself primarily for church work and has never diverted his energies to any other activity. Obviously, he began by gaining the most thorough education available, not from one school but from the several specializing in church music. You won't find his Sunday services spoiled by choirs whose only capacity is to heighten the vanity of fond parents; people attend this Church because it has something to give them. It is doubtful if the organist can get even his desk-work done in the standard 40-hour week, to which then must be added evening rehearsals, conferences, and his own practice at the organ.

It's a big temptation not to commend the pastor in chief by name, for he eminently merits the respect of the organ profession.

## MOTU PROPRIO JUBILEE

*Fiftieth anniversary service*

The Motu Proprio was issued by Pius 10 Nov. 22, 1903; Nov. 22, 1953, this service was given in the Church of the Holy Cross, St. Louis, Mo., James A. Burns organist:

## At Solemn High Mass

Bach, Fantasia Am  
Kyrie eleison, Vittario  
Gloria in excelsis Deo, Gregorian  
Credo 4, Gregorian  
Exultate Deo, Viadana  
Sanctus, Benedictus, Agnus Dei, Greg.  
Karg-Elert, Now Thank We All

## Solemn Vespers

Jongen, Chorale  
Ecce Sacerdos, Vittoria  
Ave vera Virginitas, Des Prez  
Stella Matutina, ancient  
Duffusa est, Nanini  
Adoramus Te Christe, Palestrina  
Cibavit eos, Tye  
Vierne, Carillon

## RECEPTION FOR CHORISTERS

St. James' Church, New York, at its Dec. 13 "informal coffee hour in the Parish House following the morning" service, had as its "guests of special honor" the new adult members of the choir. "Mrs. Donald L. Coats, wife of our organist," served as hostess.

## ETC. ETC.

"This is for my wife, the organist, choir director, church secretary, financial secretary, editor of the mimeographed monthly Sunday-school paper etc. etc. I'm only an erstwhile organ-pumper from away back."



**SEARLE WRIGHT***Columbia University Chapel, New York*

Here's the summary of Mr. Wright's 1952-3 season in St. Paul's Chapel, his first there; 4-70 Aeolian-Skinner organ, 66 voices, 87 ranks, only 4 borrows; no facts about the choir available. As usual we omit details & items considered of no value to our readers.

Whether or not Mr. Wright works for a living can be judged for yourself:

33 Sunday morning services,  
13 Special services,  
120 Noonday services Mondays to Fridays,  
132 Rehearsals,  
68 Anthems, by 46 composers,  
43 Organ compositions.

Imitation may be the sincerest form of flattery but too often it is deadly on a long-suffering public; what is good for a great university may be anything but good for a congregation of thirty humble churchmen in a little unpretentious church. Sorry but don't blame it on T.A.O. if anyone loses his job because he's more interested in raising somebody's standards than ministering to him in music. We omit arrangements.

*Anthems*

Bach, Be Thou exalted  
Jesu Joy of man's desiring  
Lord of our life  
Zion hears her watchmen  
Beezon, My heart's not haughty  
Beethoven, Hallelujah  
Berlioz, Shepherd's farewell  
Boulanger, Psalm 24  
Brahms, How lovely  
Byrd, Ave verum  
Cast.-Ted., Lo the Messiah  
Chapman, All creatures of our God  
Clemens, Adoramus Te  
Creston, Here is thy footstool  
Darke, A sower went out  
Rejoice in the Lord  
Sing a Song of Joy  
Durante, Kyrie  
Farrant, Call to remembrance  
Faure, In paradisum  
Friedell, King of Glory  
Gibbons, O Lord increase  
Hassler, Cantate Domino  
Hilton, Lord for Thy tender  
Holst, Turn back O man  
Ireland, Lord to Thee we turn  
Mendels-ohn, Thanks be to God  
There shall a star  
Morley, Agnus Dei  
Praetorius, I know a rose  
Now is the old year  
Purcell, Rejoice in the Lord  
Remember not our offenses  
Schuetz, The Lord shall hear thee  
Sowerby, Psalm 122

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Sweelinck, Hodie Christus natus est

Tallis, If ye love Me

I heard the voice

O Lord give Thy Holy Spirit

Tye, I will exalt Thee

Victoria, Jesu dulcis memoria

O magnum mysterium

Tantum ergo

Walmisley, Lord now lettest Thou

Weelkes, Hosanna to the Son

Let Thy merciful ears

Whitlock, Jesu grant me this

D. M. Williams, Now are we come

O sing unto the Lord

Wright, Blest are the pure

Cradle Carol

Fantasy on Wareham

Peace and Holy Silence

Prayer of St. Francis

Slowly the rays of daylight

Through Christ alone

*Canticles and Services*

Venite—Walter.

Te Deum—Britten, Clokey, Gibbons short,

Holst, Shaw, Stanford Bf.

Benedictus es—Beach, Bingham Fm, Cran-

**CYRIL BARKER***A.A.G.O., M.M., Ph.D.*

Detroit Institute of Musical Art  
(Affiliated with the University of Detroit)  
CENTRAL METHODIST, LANSING

**Martin W. Bush***F. A. G. O.*

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Santa Barbara, California

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**Robert Elmore****CHURCH OF THE HOLY TRINITY**

Rittenhouse Square, Philadelphia

dell, Friedell Ef, Randall, Thiman, Willan tone-2.

Benedicite—Sowerby Dm.

Benedictus—Crotch, Gibbons short, Monk, Sowerby Dm.

Jubilate—Noble G, Russell.

Services—Plainsong Missa da Angelis;  
Willan Missa Brevis Ef, Missa Sancta Maria,  
Missa Sancti Michaelis; Wright Missa Incar-  
nationis.

Magnificat—Byrd short, Rubbra Af.

Cantate Domino—D.M. Williams.

**Eugene A. Farner****Harold Fink***Recitals*

Tenafly

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Organ and Church Music  
UNIVERSITY of COLORADO  
Boulder

RECITALS

LECTURES

**Horace M. Hollister***M. S. M.**Organist-Director*

Mt. Lebanon Methodist Church  
3319 W. Liberty Ave., Pittsburgh 16, Penna.

**Harry H. Huber***M. Mus.*

KANSAS WESLEYAN UNIVERSITY  
University Methodist Church  
Salina, Kansas

**GILBERT MACFARLANE***Choirmaster - Organist*

Christ Church Cathedral  
LOUISVILLE, KENTUCKY

Nunc Dimittis—Byrd short, Sowerby D.  
Walmisley.

*Cantatas etc.*  
Bach, Blessing Glory Wisdom  
Darke, The Sower  
Faure, Requiem  
Holst, Psalm 86  
Joio, Psalm of David  
Milhaud, Babylon  
Montgomery, Christ's Birthday  
Poulenc, Litanies Vierge Noire

*Some Organ Selections*  
Buxtehude, Prelude-Fugue-Chaconne  
Cabanilles, Tiento da Falsa  
F. Couperin, Fugue on Kyrie  
du Mage, Grand-Jeu  
Dupre, Prelude & Fugue B  
Variations on Noel  
Durufle, Toccata  
Edmundson, Von Himmel Hoch

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**MAEKELBERGHE**  
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**RICHARD PURVIS**

Grace Cathedral  
Palace of the Legion of Honor  
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**Marie Schumacher**

SAINT PAUL'S CHURCH  
Westfield, New Jersey

**J. Sheldon Scott**

Organist - Composer  
The First Christian Church  
Steubenville, Ohio

Franck, Chorale Bm  
Gabrieli, Canzona  
Purcell, Trumpet Voluntary  
Reger, Toccata Dm  
Sowerby, Chorale & Fugue  
Requiescat in Pace

Tournemire, Choral Alleluatique;  
Introit Mystique 35; Toccata Mystique 18.  
Vierne, Son. 2: Allegro Risoluto;  
Carillon de Westminster; Son. 1: Final.  
Weitz, Mater Dolorosa  
Widor, Son. 5: Toccata; Goth.: Moderato.  
Whitlock, Canzona; Exultemus.

#### REPORT FROM LONDON

Items from Frank M. Church

I never never heard such hearty congregational singing as I did in Wales, with a congregation of some 600 people; it was exhilarating, superb. Here's a program by Hampstead Parish Church Choir and harpsichord soloist:  
Christe qui lux, Byrd  
Haec Dies, Byrd  
Ave verum corpus, Byrd  
Sing joyfully, Byrd  
Gibbons, Pavan & Galliard  
Anc., Three Dances from Mulliner Book  
Farnaby, Maske; His Dreame; Tower Hill.  
Bull, Galliards in G. D.  
Byrd, Pavan & Galliard  
Hide not Thou Thy face, Farrant  
Call to remembrance, Farrant  
Dum transisset, Johnson  
Hear my prayer, Purcell  
Benedicite, Purcell

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**Robert M. Stofer**

M. S. M.  
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**Charles Dodsley Walker**

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Marsh Chapel

**Harry B. Welliver**

Director, Division of Music  
STATE TEACHERS COLLEGE  
Organist, First Lutheran Church  
MINOT, NORTH DAKOTA

**G. Russell Wing**

M. S. M.  
Organist and Director  
First Congregational Church  
La Grange, Illinois

Purcell, Suite Gm  
Frescobaldi, Partite Soprano Passacagli  
Adoramus Te Christe, Lassus  
Jubilate Deo, Lassus  
O vos omnes, Gesualdo  
Dum compleretur, Palestrina

It was given in Wigmore Hall, admission 40c to \$1.25. And this program of English church music given by Southwark Cathedral choir and Southwark Cathedral special choir, "subscription for the season" \$4.41:  
Byrd, Mass for Five Voices  
Parry, Songs of Farewell (three)  
Darke, Ring out ye crystal spheres  
Rubbra, Missa Cantuariensis  
Britten, Te Deum C

Choral music of Southwark Cathedral, September Sundays:  
Plainsong, Te Deum  
Whitlock, Service in G  
Carissimi, Ave verum  
Gibbons, Short service  
Mundy, O Lord the maker  
Wesley, Te Deum in F  
Wesley, Service in E  
Wesley, Lead me Lord  
Wesley, Service in F  
Wesley, Thou wilt keep him  
Wood, Service, Phrygian  
Byrd, Sacerdotes Domini  
Vittoria, Glorious in heaven  
Arnold, Te Deum  
Oldroyd, Service in C  
Vittoria, Jesu dulcis memoria  
Dyson, Service in F  
Bairstow, Save us O Lord

The average Sunday services: 8:00 and 9:00, Holy Communion; 10:15, Mattins; 11:00, Holy Communion with Sermon; 3:00, Evensong (no sermon); 6:30, Nave Service. All Sept. services printed in a 4-page 5x10 leaflet.

Sept. 8, 15, and 22, at 6:15, Dr. D. D. Campbell gave organ recitals "in aid of the organ appeal fund." Sept. 26 at 2:30 Handel's "Messiah" was given with orchestra and soloists.

#### WIND PRESSURE

"The reason for turnbuckles on pipes is to make the foot of the pipe seat more firmly in the socket; pressure of 50" wind is equal to only 1 13/16 pounds a square inch."—Dr. Homer D. Blanchard, to whom thanks.

#### IF YOU'RE FUSSY

The spelling is hereafter revised to practice for both noun and verb, in keeping with the new practice of Funk & Wagnalls whose dictionary has always been T.A.O.'s standard. So, the s is out and the c goes in. This refers only to text matters; as always, the individual advertiser is boss of his advertising.

**HUGH PORTER**



School of Sacred Music  
UNION THEOLOGICAL SEMINARY  
New York



JEAN LANGLAIS

who arrives in New York Feb.3 for another tour of recitals, under Colbert-LaBerge Concert Management; his New York City recital will be played March 22 in Central Presbyterian, by courtesy of Hugh Giles, probably the most generous concert organist in America who has constantly made his great Moller organ available for the recitals of his competitors. Mr. Langlais is organist of Ste. Clotilde, Paris, where Cesar Franck was the magnet drawing all who appreciated true music.

## EVENTS FORECAST

Items for this column should be mailed as soon as all essential facts are available.

Mt. Kisco, N.Y., Edgar Hilliar concerts, St. Mark's Episcopal, 8:00; Jan.18 Thomas Dunn recital, Feb.21 Eldon Hasse recital, March 22 harpsichord, May 2 organ & orchestra.

New York, N.Y., David Craighead recital, Central Presbyterian, Jan.25.

Do., Jean Langlais recital, Central Presbyterian, March 22.

Do., St. Mary the Virgin series in the Ernest White Studio at 9:20 p.m., Jan.10 voices & strings, Jan.17 Edward Linzel recital, Jan.24 William Barnard recital, Jan.31 Ernest White recital. Series in the Church at 8:30, Feb.8 Edward Linzel recital, Feb.15 Ernest White recital, March 1 Virginia

Bianchini recital. No tickets required for either series.

Radio, E. Power Biggs over C.B.S. March 5 will play a new portable organ built for him for use on his tours; this will be the first hearing, from the Library of Congress, Washington, D. C.

Do., Bruce Prince-Joseph over WNYC, beginning Feb.7, playing the Aeolian-Skinner in Hunter College, New York, 13 broadcasts at 8:30 p.m., possibly using also his harpsichord.

Washington, D.C., Lawrence Sears recital, Washington Cathedral, Feb.7, 5:00.

Do., St. Patrick's Catholic Church benediction recitals at 7:00, by Mildred Cloney, Judith Lins, Lawrence Sears, Jan. 24, 31, Feb. 7, 14, 21, 28.

MARIE SCHUMACHER

St. Paul's Episcopal, Westfield, N.J.

Feb.14, 5:00

Franck, Fantaisie C.

Couperin, Soeur Monique

Bach, Gigue Fugue

Fantasia & Fugue Gm

Vierne, Clair de Lune; Scherzetto.

Karg-Elert, Landscape in Mist

Willan, Int.-Passacaglia-Fugue

ERNEST WHITE, Mus.Dir.

EDWARD LINZEL, O. & C.

Church of St. Mary the Virgin, New York

February Choral Music

\*\*Gregorian, Missa Cum Jubilo

\*Gretchaninov, Missa Festiva D

Bruckner, Tota pulchra es Maria

\*\*Willan, Mag. & Nunc dim.

Rachmaninov, Cherubim Song

Henschel, O salutaris Hostia

Monteverdi, Adoramus Te

Messner, Tantum ergo

\*\*Henschel, Mass D

Palestrina, Sicut cervus

Byrd, Ego sum

\*Schroeder, Missa Dorica

Kromolicki, Tantum ergo 11

\*\*Holmes, Mag. & Nunc dim.

Caldara, Caro mea

James, O salutaris Hostia

Corsi, Adoramus Te

Karg-Elert, Tantum ergo

\*Henschel, Mass D

Byrd, Ergo sum

\*\*Tallis, Magnificat

Giles, Nunc dimittis

Des Prez, Ave verum

Tallis, O salutaris Hostia

Noyon, Benedictus es

Stradlmayr, Tantum ergo

\*Gebhard, Missa Gotica

Tallis, O salutaris Hostia

\*\*Byrd, Mag. & Nunc dim.

Schroeder, Panis angelicus

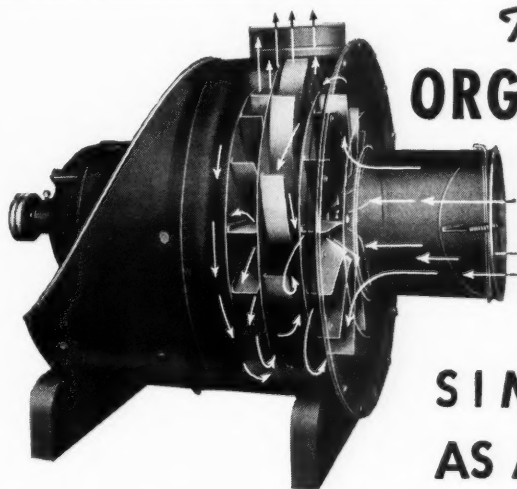
Victoria, O salutaris Hostia

Perti, Adoramus Te 2

Hoffmann, Tantum ergo

CARILLONS

If you're interested, Washington Memorial Chapel, Valley Forge, Pa., Nov.22 dedicated a Carillon of the States, 56 bells, each of 49 of which were "sponsored" by one of the 48 states and D.C. Newspaper said it cost \$750,000.; got any salt handy?



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### THE BLANCHARD FAMILY

William G. Blanchard of Pomona

As this picture of the Blanchards at play in the back yard of their Claremont, Calif., home brought Christmas & New Year greetings to T.A.O.'s backwoods workshop, the snow lay 8 3/8" deep on our lawn and the thermometer out our west window stood at 22. The inscription on the card:

"It's 'Love All' this Christmas season—Best Wishes for 1954 from the Blanchard Team—Recreation Center and Club House, 1495 Via Zurita, Claremont, California."

The Blanchard Team begins with Mr. Blanchard, organist of Pomona College, and Mrs. Blanchard, nee Mary Elizabeth Briggs. To quote:

"After 18 years at Pomona College I feel like an oldtimer and still love it. Bill is a junior at Pomona, majoring in music; Milly starts there in the fall; Margie has a little longer—I figure she will graduate from Pomona College just two years before I retire. Whenever you want to work off any excess poundage, come on out to California and I'll take you on at Badminton."

Mr. Blanchard, on the far side of the net, has evidently taken on both his wife and his older daughter—what chance would a fat old man have against him? Incidentally he is still searching for copies of Nov. & Dec. 1920 T.A.O. to complete his file from Vol.1 No.1; if any reader can supply them, please write him.—T.S.B.

WILLIAM SCHUMAN was awarded the honorary Mus.Doc. Jan.11, 1954, from Columbia University.

DOROTHY URICK for the past three years with St. Paul's Reformed, Meadville, Pa., has been appointed to the First Methodist there, senior choir of 29, two junior choirs, 24 in the senior and 33 in the junior sections. Organ is a 3m Austin.

### THE INSTANT-MODULATOR

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### PRIVATE LIVES

We keep this one anonymous too

"I want to begin now my plans for 1954 Advent and Christmas music. The actual final selections are made several months in advance, but before that can be done I want to read the reviews, send for such specimen copies as I think will interest me, study them closely, and then make my decisions."

"All this takes more time than is available if I wait till next September or October for the new reviews."

"I am merely an amateur musician doing my bit to improve our churches' music as best I know how; it's only a 'part-time' job. Ha! I actually have spent more time at it than at my regular work as head teller of our First Federal Savings & Loan Association."

PETER J. WILHOUSKY

with the New York City public-school system since 1942, assistant music director since 1940, acting director since 1952, has now been appointed director of music for City schools.

### Heinz Arnold

Mus.D., F.A.G.O.  
RECITALS

Faculty  
Stephens College

Columbia

Missouri

### Paul Allen Beymer

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### Marshall Bidwell

Organist and Musical Director

Carnegie Institute

Pittsburgh

Penna.

### THE PIANO INDUSTRY

Report of Baldwin Piano Company

During 1953 the industry had its best year since the late 1920's when sales came close to 350,000 pianos. During the 30's, radio and hard times cut sales to 27,000 for its "blackest year," and the number of piano manufacturing plants dropped from "more than 200 down to 30."

The industry tried to recover by devising a small-sized instrument of the spinet type, and pianos again became popular possessions taking less room, less money, and being much easier to move. Incidentally, Philip Wyman, Baldwin's vicepresident for sales, making the report, says today Americans move much more frequently than in earlier years, and have smaller rooms, and that the Baldwin Piano Co. is the industry's leader in gross sales.

During 1947 Baldwin's gross sales were \$11,800,000, and five years later they almost doubled to \$21,000,000. To the piano line is now added the Baldwin electronic organ and, most recently, the Baldwin Organ-sonic, prices "ranging from about \$1,500. to \$13,000."

Luxury for the professional organist's home or studio? A Baldwin electrotone and spinet piano, and he'd then have maximum ease & convenience in both teaching and practice.

### PRIZES & COMPETITIONS

Feb.1 is closing date for scholarship applications for music study in Paris; Institute of International Education, 1 East 67th St., New York 21, N.Y. Applications for Kinley Memorial Fellowship, \$1,000, for advanced study here or abroad, should be made on forms secured from Room 110, Architecture Building, University of Illinois, Urbana, Ill.

### ANOTHER DEGREE

The Mus.Doc. is generally complimentary or engineered, the Ph.D. in music is tough to get because it has to be earned by "scholarly research," so Dr. Howard Hanson of the Eastman School of Music plans a new degree — Doctor of Musical Arts — to be awarded for knowledge and technic in actual musical practice. Hooray; music is at last to be recognized as an art to practice and enjoy, not a medicine to take.

### SCHOOL OF SACRED MUSIC

Candidates for the M.S.M. degree presented a Jan.13 program in James Memorial Chapel, New York City, including Pachelbel's "Magnificat," Britten's "Ceremony of Carols," and R. V. Williams' "Fantasia on Christmas Carols," the candidates doing all the work—playing, conducting, singing. The organ music of Bach was discussed and played in two January lecture-recitals.

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**WALTER BAKER**  
for his vesper musicales in Holy Trinity Lutheran, New York, gave Handel's "Messiah" and Elmore's "The Incarnate Word" as his December specials, and for January plans Mozart's "Requiem," Mendelssohn's "Elijah," and Brahms' "Requiem." Mr. Baker is one of those rare organists who is as superb in his organ-recital playing as he is in choir-mastership.

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Oratorio Society of New York  
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DR. CHARLES M. COURBOIN

one of the masters of music who thinks the organ is synonymous with richness and beauty of tone and who has always made it sound that way, both in his recitals, of which he played many prior to his present activities, and in those present activities which are his duties as organist of St. Patrick's Cathedral, New York City, where he plays the larger of the Cathedral's two Kilgen organs in the high rear gallery and directs the choir of men there. A mirror shows him the action at the altar and a quiet loudspeaker brings him the voices. To watch Dr. Courboin at his console in service must be much like watching another Belgian-born organist in Paris years ago—Cesar Franck. You haven't heard the organ unless you have also heard Dr. Courboin.

### JOHN HAMILTON

had 450 paid admissions for his harpsichord concert Nov. 15 in Wenatchee Campus Theater, most of the program very ancient music but all ideally suited to the rhythmic delicacy & charm of the harpsichord; no painful fortissimos possible.

### DR. HAROLD DARKE

His November 1953 London Recitals

Probably few English organists rate higher respect in America than Dr. Darke; Frank M. Church reports his Monday 1:00 recitals in the Church of St. Michael, Cornhill:

\*Rheinberger's Sonata 6  
Hillemacher, Meditation  
Bairdow, Vexilla Regis; Pange Lingua.  
Willan, Int.-Passacaglia-Fugue  
\*Rheinberger's Sonata 12  
Howells, Sine Homine  
Mendelssohn, Prelude & Fugue Cm  
Mozart, Fantasia F  
Mulet, Carillon-Sortie  
\*Rheinberger's Sonata 16  
Darke, Fantasy  
Reger, From Heaven Above  
Vierne, Son. 2: Scherzo; Finale.  
\*Rheinberger's Sonata 7  
Whitlock, Canzona  
Ireland, Elegiac Romance  
Howells, Fugue-Chorale-Epilogue  
Stanford, St. Patrick's Breastplate

\*Rheinberger's Sonata 10  
Harwood, Shepherd on Mountain-Side  
Buxtehude, Prelude & Fugue Em  
Howells, Tallis' Testament  
Wesley, Choral Song & Fugue  
"I heard this yesterday. Splendid. Large crowd," said Mr. Church of the third program.

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## OBITUARY NOTICES

*These fellow-workers have finished their course, but their memories live on with us.*

Dr. Albert Coates died Dec. 11 in Cape-town, South Africa, where he lived since 1946; born in St. Petersburg, Russia, while his English parents were living there; is said to have played the organ; known chiefly as orchestral conductor visited America as guest conductor at various times.

Daniel Gregory Mason, Dec. 5, New York City, born in Brookline, Mass., Nov. 20, 1873, noted chiefly as teacher of theory, on Columbia University faculty, wrote a few organ



DR. ROBERT LEECH BEDELL

who organized and maintains the publication business of Edition le Grand Orgue which, he says, "represents a heritage of a generation of music literature for the Christian church, practically conceived so as to be both chronological and international, otherwise lost to posterity as a result of the two major world wars which in themselves might have removed these worthy compositions by top-ranking composers of many nations from the field of performance forevermore."

compositions including two choral preludes published by J. Fischer & Bro.

Mrs. Wm. D. Quackenbush died in Colorado Springs, Colo., nee Anna Blanche Foster in Morrison, Ill., studied with J. Warren Andrews, Walter Gale, Dr. Charles Heinroth, held church positions in many cities from New York to California.

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PIANISTS CAN DO IT  
Monte Hill Davis gave this recital in Town Hall, New York City, Dec. 28:  
Scarlatti, Sonatas Cm, G  
Bach, Chaconne Dm  
Beethoven, Sonata C  
Chopin, Nocturne; Etude; Polonaise.  
Debussy, Clair de Lune  
Ravel, Barque sur l'Océan  
Liszt, Campanella, and Olin Downes in the

## William H. Barnes

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New York Times paid lengthy attention, much of it complimentary; ever hear of his paying any attention to any kind of an organ recital? Not a single atrocity or graveyard resurrection in Miss Davis' entire program.

Alexander

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The Citadel Cadet Chapel Choir

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(\*See advertisement elsewhere in this issue.)

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RIDWELL, Marshall, Mus.Doc.\*

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BIGGS, Richard Keys, LL.D.\*  
BLANCHARD, William G.\*  
BUSH, Martin W.\*

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HAVEY, Marguerite\*  
HAWKE, H. William, Mus.Bac.\*  
HENDERSON, Charles  
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HERBERT, Oliver, Mus.Doc.\*  
HILLIAR, Edgar  
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HUBER, Harry H., M.Mus.\*  
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HUYBRECHTS, Louis, M.Mus.\*  
JORDAN, Frank B., Mus.Doc.\*

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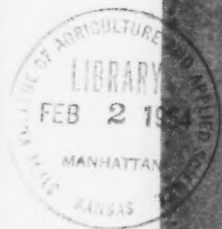
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